



Special Collections 1975-2000:

A Silver Anniversary Exhibition

170 miglia lungi dalla sponda del Mississippi per acqua

Miniere di Maramba che diedero occasione al famoso piano del Mississippi nel 1793

I primi Stabilimenti degli Indiani dell'Ohio erano sopra l'Allegany, ma da 50 anni in qua si sono estesi da Che nango a Pickawillany

Il Paese dei Cherokee, che si stende fino al Mississippi verso l'Ovest, terminato al Nord verso le confini del N. Carolina, fu ridotto all'Inghilterra formalmente a Westminster l'anno 1729.

Questo Fiume è navigabile sino a quarta ascata

Permissions ...

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Page i, iii, nineteen, and inside back cover. Detail from dustjacket spine of Zora Neale Hurston's *Jonah's Gourd Vine*. Lippincott Company, 1934. Used with permission of Harper Collins Publishers.

Page thirty-three. Typed letter signed. Zora Neale Hurston to [Hershel] Brickell. 27 January 1936. Used with permission of the Victoria Sanders Literary Agency and the estate of Zora Neale Hurston.

Page nineteen. Paste-up Cover. [*Oxford American*. Vol. 1, No. 1 (Spring 1992)]. Used with permission of Glennray Tutor and *Oxford American*.

Page thirty-five. Autograph Manuscript. Barry Hannah. [*Boomerang*]. Used with permission of the author.

Page twenty. Larry Brown. "Plant Growin' Problems" in *Easyriders* Vol. 12, No. 108 (June 1982). Signed. Used with permission of the author and Easyriders, Inc./ Paisano Publications, Inc.

Page thirty-six. Promotional bag with handles for Larry Brown's *Joe*. Used with permission of Algonquin Books of Chapel Hill.

Page thirty-seven. Richard Ford in *Hoofbeat: Murrah High School Publication*. Vol. 7, No. 4 (16 November 1961). Used with permission of the author.

Page thirty-eight. Black and white photograph of young Willie Morris and typed manuscript page from Willie Morris' "Foreword" to *Good Old Boy*. Used with permission of Jo Anne Prichard Morris and David Rae Morris.

Special Collections
1975–2000:
A Silver Anniversary Exhibition



by Thomas M. Verich
Leigh McWhite
Jennifer Ford

The University of Mississippi Libraries
SPECIAL COLLECTIONS

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Preface ...

In 2000, Special Collections marked its twenty-fifth anniversary. While not as anticipated an event as the new millennium, it nonetheless offers an opportunity to review several decades of growth and provides sufficient occasion to celebrate a silver anniversary with a retrospective exhibition and catalogue.

Back in 1975, administrative changes in the library transformed the old "Mississippi Collection" into the Department of Archives and Special Collections. Along with new personnel, including a University Archivist to head the department, a fundamental change in collecting policy occurred. Rather than seeking only printed Mississippiana, we began to acquire private and corporate papers, literary manuscripts, and Mississippiana in a variety of non-book formats including maps, broadsides, sheet music, photographs, and ephemera.

Strengthening the Faulkner collection was an immediate goal. In 1981, Special Collections obtained the Rowan Oak papers, comprising 1,800 sheets of autograph and typescript drafts by Faulkner of poems, short stories, film scripts, and novels. These papers, discovered in a broom closet at Faulkner's home, are the crown jewels of our collection.

Other major literary gifts and acquisitions followed, including the Wynn-Faulkner poetry collection and the papers of Henry and Katherine Bellamann, Herschell Brickell, Larry Brown, Ellen Douglas, Beth Henley, and Willie Morris. Seymour Lawrence, an independent publisher of distinguished fiction, donated his archives and furnished a permanent exhibition and reading room. A recurring gift of note is the archive of *Oxford American: the Southern Magazine of Good Writing*.

Documenting the progress of civil rights in Mississippi is another area of particular interest. Several key donations -- notably from Russell Barrett, James Silver, Ed King, and James Howard Meredith -- significantly augmented our holdings. Also important is the archive of *Katallagete: The Journal of the Committee of Southern Churchmen*, a liberal periodical fostering improved race relations in the South. Thomas Merton, Walker Percy, and Will Campbell were among its eminent contributors.

To showcase our growing collections of historical and literary Mississippiana, the department has mounted numerous exhibitions and published ten catalogues, including *English Magnolias: An Exhibition of Mississippi Fiction Printed in England* and *A Faulkner 100: The Centennial Exhibition*. Further enhancing these efforts are fourteen custom-built wood cases installed in the Faulkner Room and eight additional cases in the Hall of Mississippi Writers, adjacent to Special Collections.

More recently, the Center for the Study of Southern Culture transferred to Special Collections the Southern Media Archives, with its extensive holdings of still and moving images, including the Cofield and Dain Collections of Faulkner photographs.

Selecting materials to include in the anniversary exhibition has been a daunting if pleasurable undertaking. Wherever possible we have chosen printed items that are unique to Special Collections. While content and

historical significance were important considerations, a number of entries appear in these pages because of their intrinsic charm, whimsicality, and visual appeal. We have also sought to strike something of a balance between historical Mississippiana and literary material, and to show as many examples as possible of the great variety of formats collected. Consequently, the exhibit contains a good many examples of broadsides, postcards, sheet music, photographs, pamphlets, documents, maps, bonds, autograph letters, and manuscripts.

I want to thank my collaborators on the exhibition and catalogue, Leigh McWhite and Jennifer Ford. Both helped to prepare the text and install the exhibition. Other library personnel who provided assistance include Andrew Gladman, Karen Glynn, Royce Kurtz, John Meador, Bridgette Scott, and JoAnn Stefani.

A number of individuals have granted permission to reproduce materials in the catalogue. They include: Larry Brown, Richard Ford, Barry Hannah, Suzanne Marrs, Charles Moore (for the estate of Flannery O'Connor), Joanne Pritchard Morris and David Rae Morris (for the estate of Willie Morris), Victoria Sanders (for the estate of Zora Neale Hurston), Beth Silfin of Harper Collins, and Glennray Tutor.

Several dealers in the book trade have been silent collaborators, supplying over the years several of the items in the exhibition. Specifically, I want to mention the late Franklin Gilliam, Mary Gilliam, Thomas T. Moebs, D. Rigby, and Fred Smith – the latter especially for identifying previously unknown Eudora Welty rarities now in our collection.

Finally, I want to express my gratitude to Leila Clark Wynn of Greenville, Mississippi. For most of our twenty-five years, Leila has been a donor and a constant supporter of Special Collections. Without her, this catalogue would not have been possible.

Thomas M. Verich
University Archivist



Illustrated cartoon by Eudora Welty from
To the Golden Gate and Back Again.

SPANISH MISSISSIPPI

Map. "Il Paese De' Cherachese, con la Parte Occidentale, Della Carolina Settentrionale, e Della Virginia." Plate VIII removed from: Antonio Zatta, *Atlante Novissimo* (Venezia : A. Zatta, 1785). 31 x 41 cm.

This hand-tinted, three-color Italian map shows Cherokee lands extending west to the Mississippi River and north to the borders of the Six Nations (the Iroquois). Land that would become northern Mississippi is designated as "Chicachesi" territory. The mapmaker describes the Chickasaw as "subjects and allies of the English." The map also includes a portion of Spanish Louisiana. See *Front Cover and Figure One*.



Figure One

Andrew Ellicott, *The Journal of Andrew Ellicott, Late Commissioner on Behalf of the United States During Part of the Year 1796, the Years 1797, 1798, 1799 and Part of the Year 1800: for Determining the Boundary Between the United States and the Possessions of his Catholic Majesty in America* . . . Philadelphia: Printed by Budd & Bartram for Thomas Dobson, 1803. First edition.

President George Washington commissioned Andrew Ellicott

to determine the boundary between the United States and Spanish Florida. In 1795, Spain had ceded to the new nation land which three years later became the Mississippi Territory. *The Journal* is Ellicott's own highly partisan account of his activities in preparing the survey of the Lower Mississippi, the Gulf, and West Florida. From February 1797 until April of 1798, Ellicott resided in Natchez where he encouraged Spanish withdrawal and meddled in local politics.

Autograph Document Signed. Natchez [under Spanish rule]. 19 March 1798. In Spanish. 2 pages.

In this land conveyance, Peter Camus sells to Andrew Ellicott and Robert Walker a parcel of land on the Homochitto River. José Vidal, Secretary of the Spanish Government, also signed the document as the transaction occurred in the last days of the Spanish occupation of Natchez. Ellicott fails to mention in his *Journal* that he purchased this property.

MISSISSIPPI TERRITORY

[Andrew Marschalk]. Philip Luckombe. *The History and Art of Printing*. London: printed by W. Adlard and J. Browne for J. Johnson, 1771. An association copy.

Arriving in the sparsely settled Mississippi region in 1798, the Territory's first governor, Winthrop Sargent, complained that "We have no printing offices in this country . . . I shall find it impracticable to diffuse a knowledge of the laws and other useful matter . . ." Fortunately, Andrew Marschalk, a printer, announced his presence in the Natchez District by striking a broadside of the ballad "The Galley Slave" (no copy of this first Mississippi imprint survives). Shortly afterwards, the governor commissioned Marschalk to publish thirty-five laws passed by the legislature. Mississippi's first printer owned this 1771 London edition of *The Art and History of Printing*. His signature and an account of how he acquired the book appear on page 212.

Harry Toulmin. *The Magistrates' Assistant; Being an Alphabetical Illustration of Sundry Legal Principles and Usages, Accompanied with a Variety of Necessary Forms.* Natchez, [Mississippi Territory]: Samuel Terrell, 1807.

By 1805, a pressing need for a compilation of all the Territory's statutes compelled the General Assembly to appoint one of the three Mississippi Supreme Court justices, Harry Toulmin, to write a legal digest. Adopting this completed work in 1807, the representatives then asked Toulmin to create a reference work for the lower courts that would define general legal principles and provide basic templates for legal documents as most justices of the peace on the frontier lacked any formal legal training. Toulmin was just the man for the job -- years earlier he had written a "Magistrate's Assistant" for the state of Kentucky. See Figure Two.

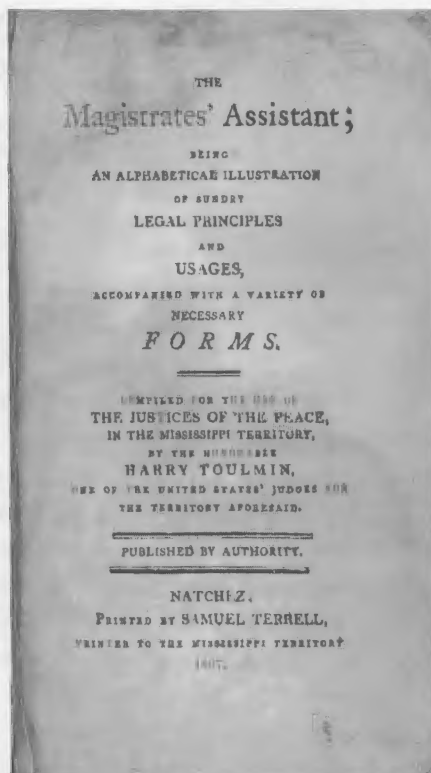


Figure Two

Partly-printed Document Signed. Washington, [Mississippi Territory]. 22 November 1808. 1 page.

This subpoena orders the female heirs of Thomas Tyler, his widow, and her new husband to appear before Mississippi Supreme Court justice Peter Bryan Bruin to answer charges brought against them by William Wikoff, Jr. and William G. Garland. Judge Bruin would resign the following year rather than face impeachment charges for drunkenness and neglect of duty.

Autograph Document Signed. Natchez, [Mississippi Territory]: 3 March 1808. 1 page.

In this land indenture, Abijah Hunt, agrees to sell in exchange for sixty thousand dollars a plantation on Bayou Pierre comprised of "one thousand to twelve hundred acres of land" together with the cotton gins, mills, and other buildings erected on said land, 61 to 65 slaves, 30 mules and horses, 6 to 8 oxen, 100 to 200 head of cattle and between 100 and 150 hogs. Hunt was one of the wealthiest merchants in Natchez and, together with his nephew, operated the largest chain of cotton gins in the Territory.

A Bill to Enable the People of the Mississippi Territory, to Form a Constitution and State Government, and for the Admission of Such State into the Union, on an Equal Footing with the Original States. Washington: 1811. At the head of title: "No. 50. February 4th, 1811. Read the first and second time, and committed to a committee of the whole House, on Thursday next."

George Poindexter, the territorial delegate to Washington, made the first serious attempt to achieve Mississippi statehood in the winter of 1810-11. While Congress admitted Louisiana into the Union that February, eastern opposition to the admission of another southwestern state prevented passage of Poindexter's bill. In the midst of the Territory's election

campaign later that spring, Andrew Marschalk's newspaper printed scurrilous allegations concerning Poindexter's personal conduct. After his reelection, Poindexter mortally wounded another arch-enemy -- Abijah Hunt -- in a duel. Witnesses claimed the survivor had fired his pistol prematurely, a tale which Marschalk would periodically revive to dog his adversary's political career. A few years later, "Judge" Poindexter would jail his nemesis, turning Marschalk into a martyr for freedom of the press and free speech. Our copy of this bill is apparently the only recorded example.

MISSISSIPPI INDIANS

Isaac Watts. *Ulla I Katikisma: or Child's Catechism in Choctaw*. Second edition, revised. Boston: printed for the American Board of Commissioners for Foreign Missions, by Crocker & Brewster, 1835.

The American Board of Commissioners for Foreign Missions was the dominant missionary group among the Mississippi Choctaws in the early nineteenth century. In the 1820s, its missionaries adopted the new stratagem of proselytizing in Native American languages. The first book in Choctaw appeared in 1825, and other volumes soon followed. Despite this new approach, the American Board enjoyed little success in converting the tribe.

Treaty between the United States of America and the Chickasaw Nation of Indians. Washington: 1834. With green presentation ribbon.

By 1798, the Chickasaw and Choctaw nations dominated the Mississippi Territory, disease and warfare having dramatically reduced other tribes that once had inhabited those same lands. As Anglo-American settlement increased, the two nations came under pressure to exchange their land for western reservations. Negotiations on the matter proceeded over several decades. In the 1832 Treaty of Pontotoc, the Chickasaw finally agreed to

cede all their remaining Mississippi territory in exchange for a suitable homeland in the West. Yet finding alternative land proved difficult, resulting in the tribe's prolonged residency in Mississippi. To hasten their departure, the government revised the Treaty of Pontotoc in 1834, granting terms far more favorable to the tribe. Our copy of the treaty bears the inscription "James M. Howry, Oxford" -- a member of the first Board of Trustees for the University of Mississippi.

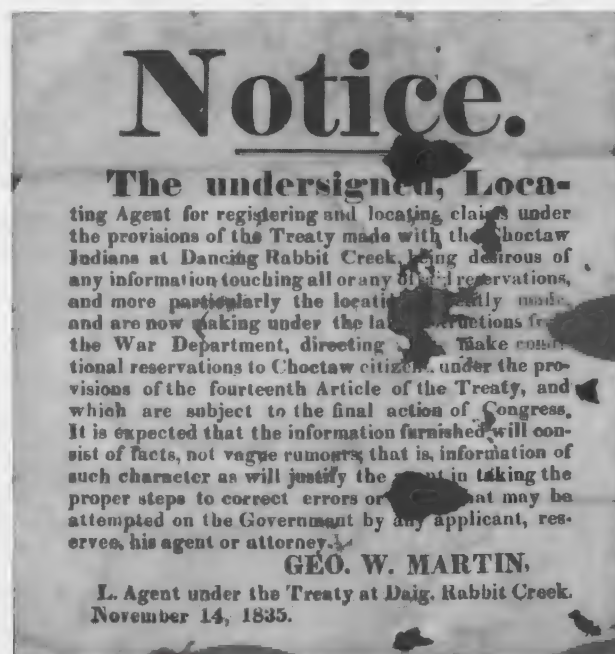


Figure Three

Broadside. George W. Martin. "Notice. The undersigned, Locating Agent for registering and locating claims under the provisions of the Treaty made with the Choctaw Indians at Dancing Rabbit Creek . . ." 14 November 1835. 23 x 21 cm. Starting in 1786, the Choctaw Nation negotiated nine separate treaties with the federal government, culminating in the 1830 Treaty of Dancing Rabbit Creek. Under its terms, the tribe agreed to relinquish ten and half million acres in return for relocation to Indian Territory. Article 14 of the treaty, however, guaranteed land allotments in Mississippi to

Choctaws who wished to remain in the state so long as they registered within six months. The fraudulent tactics of the Indian Agent in charge of this procedure provoked several government investigations over the years. This unique 1835 broadside was directed at Choctaws who might wish to register Mississippi land claims denied them five years earlier. See Figure Three.

ANTEBELLUM MISSISSIPPI I

Pocket Map. "Mississippi." Philadelphia: A. Finley, [1833-1836]. 29 x 22 cm.

This hand-tinted, folding pocket map includes the sixteen counties the state legislature carved out of Native American land cessions in 1833. In that decade, cotton production quadrupled, the plantation system spread beyond the

Natchez District into central and northern Mississippi, and slaves for the first time constituted a majority of the state's population. By 1836, the political map of the state would change yet again with the formation of twelve additional counties. See Color Image One.

Plantation Ledger. "Cotton Book." Locust Grove Plantation [Jefferson County, Mississippi]. 1825-1845.

Internal evidence suggests that the Postlewait family of Mississippi owned the Locust Grove Plantation named in the ledger. Entering the territory in the early 1800s, Samuel Postlewait became a successful merchant and planter as well as a founder of the Bank of Mississippi. At his death in 1825, an heir adopted a fairly common accounting practice of the time – recording daily amounts of cotton picked by each named slave. Occasionally, other chores such as "digging potatoes" or weather ("rain . . . rain . . . rain") interrupted the harvest of

Date	Name	Cotton	Potatoes	Weather
1825	John	50	10	50
1826	John	60	15	60
1827	John	70	20	70
1828	John	80	25	80
1829	John	90	30	90
1830	John	100	35	100
1831	John	110	40	110
1832	John	120	45	120
1833	John	130	50	130
1834	John	140	55	140
1835	John	150	60	150
1836	John	160	65	160
1837	John	170	70	170
1838	John	180	75	180
1839	John	190	80	190
1840	John	200	85	200
1841	John	210	90	210
1842	John	220	95	220
1843	John	230	100	230
1844	John	240	105	240
1845	John	250	110	250

Figure Four

this cash crop. The leather bound volume also contains remedies for ailments as well as a "List of Negroes in Families on Locust Grove Plantation, Jany 1st, 1828" with notations on marriages, births, and deaths. *See Figure Four.*

Autograph Letter Signed. Rapel Green to "My dear Father." "Near Durhamville." 4 April 1846. 1 page.

A slave named Rapel Green wrote this poignant letter after learning the whereabouts of his father: "My dear Father it is with feelings of much pleasure that I undertake to write you a letter . . . as I have been separated from you for so long a time and that without even knowing where you were or whether dead or alive." Addressed to "Mr. Tom-Boy, Servant of Mr. Treadwell, Lamar, Mississippi," this letter is a part of the Aldrich Collection, which contains letters dating from the eighteenth century through the twentieth.

ANTEBELLUM MISSISSIPPI II

Sheet Music. Estelle de Lisle. *Magnolia: Valise Elegante*. Philadelphia: Beck & Lawton, 1859. Title on front cover: *Souvenir de Macon. Deux Valses par Estelle De Lisle*. Cover illustrated with a tinted lithograph depicting the Calhoun Female Institute at Macon, Mississippi.

The Calhoun Female Institute began its existence as a public school for girls in the early 1850s. By 1858, the director changed the facility to a private operation in order to pursue a loftier curriculum: "the basis and system of Calhoun Institute, as applied to female education, are new; but, as mind knows no sex, it is as suitable in the education of females as males." The rare, colored illustration on the cover of this antebellum sheet music depicts a dormitory completed in 1858. Three stories high, the building also possessed an observatory for astronomical research. In 1863, Macon became Mississippi's wartime capitol, and the school's campus served as the seat of

government. Special Collections owns the only recorded copy of this sheet music. *See Back Cover.*

Broadside. "Mississippian Extra." Jackson, Mississippi: 30 May 1846. 44 x 34 cm.

With the admission of Texas to the Union in 1845, tensions mounted between the United States and its southern neighbor. A Mexican assault on the northern side of the Rio Grande, prompted President Polk to declare war. On May 13, 1846, Congress authorized a call for 50,000 volunteers to supplement the regular U.S. Army. The enthusiastic response of Mississippians oversubscribed the limited slots made available to the state – enough residents volunteered to form 22 companies rather than the 10 requested by the federal government. Rejecting surplus volunteers eventually caused political problems for Governor A.G. Brown, as did his three-week postponement announcing enrollment procedures. This May 30th broadside contains the governor's delayed proclamation. Brown had decided to wait until the War Department provided the funds necessary for raising the regiment known as the First Mississippi Rifles, a unit that would win renown under Jefferson Davis's command at the Battle of Buena Vista.

Paper Scrip. One Dollar Note. Coffeeville, Tallahatchie County [Mississippi]. 1837. Printed at top of note: "Wm. W. Mitchell, Yalobusha County." Holograph countersign: "Sept 26 [1837], B.Y. & W. Mitchell & Co."

This scrip note is an extremely rare example of early printing from northern Mississippi and an equally rare piece of obsolete currency. Issued most likely by a private merchant, the note was redeemable either at Holly Springs, Mitchell's Bluff, Coffeeville, or Tillatoba. Banking in Mississippi during the 1830s was an unstable business fraught with corruption and bank failure. The Mississippi legislature eventually prohibited private scrip in 1840. *See Color Image Two.*

THE CIVIL WAR

Broadside. C[harles] G[ustavus] Dahlgren. "Proclamation! Commandant's Office, Confederate Post. Pine Ridge, Miss., May 17, 1862. To Planters, Citizens and Others of the States of Louisiana and Mississippi..." Fayette, Mississippi: Gazette Print. 32 x 28 cm.

Following the April, 1862 Union capture of New Orleans, the race up the Mississippi River to secure other strategic Confederate ports began in earnest. Natchez surrendered without struggle on May 12th and 13th. Many of the river city's wealthy planters had opposed secession and were lukewarm in supporting the southern cause. The creator of this broadside, Charles Gustavus Dahlgren, was one of a few planters who actively resisted Union troops. Issued five days after Natchez fell, the broadside commands citizens in the area to destroy any items which might be of use to the enemy: "You are perfectly and fully aware now *that the enemy is upon you*, and you are hereby authorized *and commanded* TO DESTROY ALL COTTON." In a letter responding to Dahlgren's news, General P.G. Beauregard described the conduct of Natchezians as, "ill-becoming Southerners fighting for their homes and independence." This Confederate imprint is previously unrecorded. See *Figure Five*.

Ambrotype. [Isabella Buchanan Edmondson and her niece Minnie Anderson]. c. 1857-1858. Encased. 7 x 6 cm.

The fourth daughter of Andrew Jackson and Mary Ann Howard Edmondson, "Belle" Edmondson became a Confederate smuggler and a spy in north Mississippi and Tennessee. This early ambrotype, a format popular by the 1850s, features a young Belle on the eve of sectional conflict. Less costly to produce than daguerreotypes, the ambrotype process used a sensitized glass plate with an underexposed image backed with black material in order to make the image appear positive.



Figure Five

Autograph Letter Signed. H.W. Tracy to Belle Edmondson. Grenada, Mississippi. 24 May 1863. 1 page.

Abraham Lincoln thought seizing Vicksburg was the key to ending the war. By late spring and early summer of 1863, the assault against the Confederate stronghold was well underway. In a desperate attempt to halt the Union advance, General John C. Pemberton made an unsuccessful stand at the Big Black River. In this letter, Confederate Major Henry W. Tracy recounts to Belle Edmondson the news of the "terrible fight on the big black river" and the Confederate retreat to Vicksburg. He thanks Belle for her work as a spy. Prophetically, Tracy alludes to the upcoming, "bloodiest fight of the war" at Vicksburg. After enduring a siege of forty-seven days, the city would capitulate on July 4, 1863.

Edward Willett. *The Vicksburg Spy; Or, Found and Lost. A Story of the Siege and Fall of the Great Rebel Stronghold.* New York: The American News Co., Publishers' Agent, 1864. This rare piece of Union propaganda printed a year after the fall of Vicksburg features an engaging set of characters: the crafty yet warm-hearted former trapper and Union scout, Bill Woodworth; his son Henry, who serves as a Union spy under the alias "Pete Purcell"; and Lieutenant Sollis, the vengeful Confederate soldier from "the best blood of Alabama." Two damsels in distress, Kate and Bessie Sharp, sympathize with the Union and fall in love with two Federal soldiers. After much intrigue and plotting the Confederate villain dies and the Union cause triumphs. Unfortunately, Henry is mortally wounded in his efforts to save his lady love, Kate Sharp. The ending is pure melodrama featuring a tearful reunion between father and son, the hoisting of the "Stars and Stripes" over Vicksburg, and the final passing of Henry while Kate weeps. *See Color Image Three.*

Broadside. F.W. Fox. "General Orders No. 82. Head Quarters, District of Vicksburg." 22 November 1864. 13 x 11 cm.

By November 1864, Federal troops had occupied Vicksburg for sixteen months. Mail from Confederate-held territory could not pass through Union lines uncensored. To avoid this scrutiny, women smuggled letters within their voluminous clothing. This unique 1864 broadside cites by name several female "rebel mail carriers" and one "general busybody" in particular. *See Figure Six.*

Tintype. [Jeremiah S. Gage, C.S.A., Company A, Eleventh Mississippi Regiment, Army of Northern Virginia]. c.1862. Framed. 7 x 6 cm.

One of the most memorable figures in the "University Greys," a Confederate company formed at the University of Mississippi, Jeremiah Gage wears the military dress and the

plume permitted privates. Later he would receive a promotion to Second Sergeant of his company.

Autograph Letter Signed. J.S. Gage to "My Dear Mother." Gettysburg, Penn[sylvania]. 3 July 1863. 1 page.

Written after sustaining mortal wounds at Gettysburg, Jeremiah Gage's last letter, deliberately stained with his blood, is a moving farewell to his family.

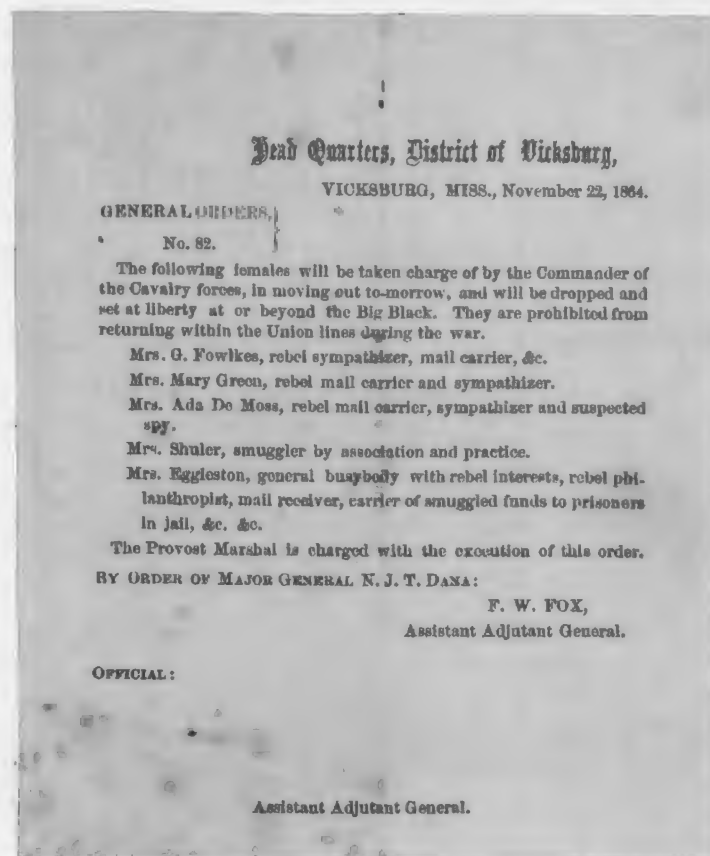


Figure Six

RECONSTRUCTION

Letterbook. Darwin A. Smalley. [1867-1870]. Printed on spine in gilt: "Album."

Clues scattered throughout the self-titled "letterbook" supply the only information concerning its former owner Darwin A. Smalley. During the Civil War, this Vermont lawyer served as an officer in the Union Army and later settled in Lauderdale County, Mississippi. There, Smalley received one of three appointments to the county's Board of Registration, charged with enrolling qualified voters. Most of the letterbook's contents relate to the functioning of this Reconstruction office. "General Orders No. 9" specifically warns against intimidating newly enfranchised freedmen at the polls. The scrapbook lies open at a page displaying two 1868 broadsides: the "Democratic Ticket Against Constitution" pasted atop "Union Republican Ticket. For Constitution" – the obverse of the latter displaying a colored imprint of the United States flag. Democrats rallied in that election to defeat constitutional ratification and obtained majorities in both houses of the state's legislature. *See Color Image Four.*

Autograph Document. "2nd Petition or Protest against the proceedings of the Gin Agent, by the colored planters of Hurricane plantation Davis' Bend." 31 July 1865. In pencil: "Copy." 1 page.

Down river from Vicksburg, Hurricane plantation was the antebellum home of Joseph E. Davis, brother of the Confederacy's only president. By 1863, the Davis family had fled inland. The property then became the site of a contraband camp. Although emancipated, the former slaves were now under the supervision of the Freedmen's Bureau. Resenting exorbitant fees charged by the local cotton gin, the freedmen requested control over the government concession. Denied, they made their case a second time, pointing out their experience running the operation even under slavery and asserting their desire "to demonstrate to the world our

capacity to manage our own affairs not only in raising but in preparing and carrying our products to market." The petition on display is part of a much larger collection of papers held by the University of Mississippi documenting the relationship between Joseph E. Davis and Benjamin Montgomery, the former slave and talented entrepreneur to whom Davis would eventually sell Hurricane Plantation.

Photograph Mounted on Cardboard. "Historical Pictorial Group of the Members of the Legislature, State of Mississippi, Photographed and Combined by E.V. Seutter, the Jeweler and Artist of Jackson, Miss." 1882. Framed. 40 x 29 cm.

In this composite portrait of the 1882 state legislature, the presence of eight African-American officeholders showcases the legacy of Reconstruction. Although black voting certainly declined after Democrats redeemed the state from Republican rule in 1876, African-Americans continued to serve in every session thereafter until 1894. Following the ratification of a new Mississippi constitution in 1890 that effectively disfranchised black residents, G.W. Gayles became the state's last African-American legislator of the nineteenth century, serving out his senatorial term through 1894. The professional photographer of this rare piece, Erich von Seutter, operated in Jackson both before and after the Civil War.

BLACK MISSISSIPPIANS

Mound Bayou: A Town of Negroes Situated 104 Miles South of Memphis, 116 Miles North of Vicksburg, Is Very Near the Geographical Center of the Great Yazoo-Mississippi Delta. Mound Bayou, [Mississippi]: J.W. Covington, c.1914-1916.

This rare illustrated pamphlet contains the text of a speech delivered in 1914 by Mound Bayou's founding father Isaiah T. Montgomery. Born into slavery on Joseph E. Davis' Hurricane Plantation in Warren County, Isaiah fought with Union forces

during the Civil War. At the close of hostilities, Isaiah joined his brother in managing the former estates of Joseph and Jefferson Davis -- the first substantial real estate held by African-Americans in Mississippi. In 1886, Montgomery accepted an offer of land from the Louisville, New Orleans & Texas Railroad. The company was anxious to find settlers to help clear swampy lands along its lines in the Mississippi Delta. Montgomery chose land near a stream called Mound Bayou where he established an independent settlement for African-Americans. The state of Mississippi chartered the town of Mound Bayou in 1898.

Mound Bayou Progress Association. *Facts about Mound Bayou, Bolivar County, Mississippi, with a Brief History of the All-Negro Town.* Mound Bayou, [Mississippi]: New Deal Print Shop, c.1925.

By the 1920s, Mound Bayou had a population of about one thousand and occupied two square miles of land. This locally produced booklet, the only recorded copy, contains numerous advertisements for Mound Bayou businesses as well as descriptions of the town's churches, fraternal organizations, and professional services. One of the advertisers admonished: "Think Twice Before You Board The Bus . . . The Railroad Company Has Always Given Our People Employment. Mound Bayou owes its existence to the RAILROAD COMPANY." The notice is signed "R.W. Jones, Station Agent."

Program. "The First Annual Meeting of the Colored State Bar Association of Mississippi Will Convene in the City of Greenville, March 5th and 6th, 1891." Memphis: Tracy Printing & Stationery Co.

Apparently, our copy is the only surviving example documenting this professional meeting of black lawyers. During the two-day meeting, a number of papers "not to occupy over twenty minutes," were offered on topics including

"The Negro as a Law Maker," "Capital Punishment," and "Tax Titles." The program also scheduled a one-hour discussion to follow the main address on Mississippi's 1890 Constitution. See Figure Seven.

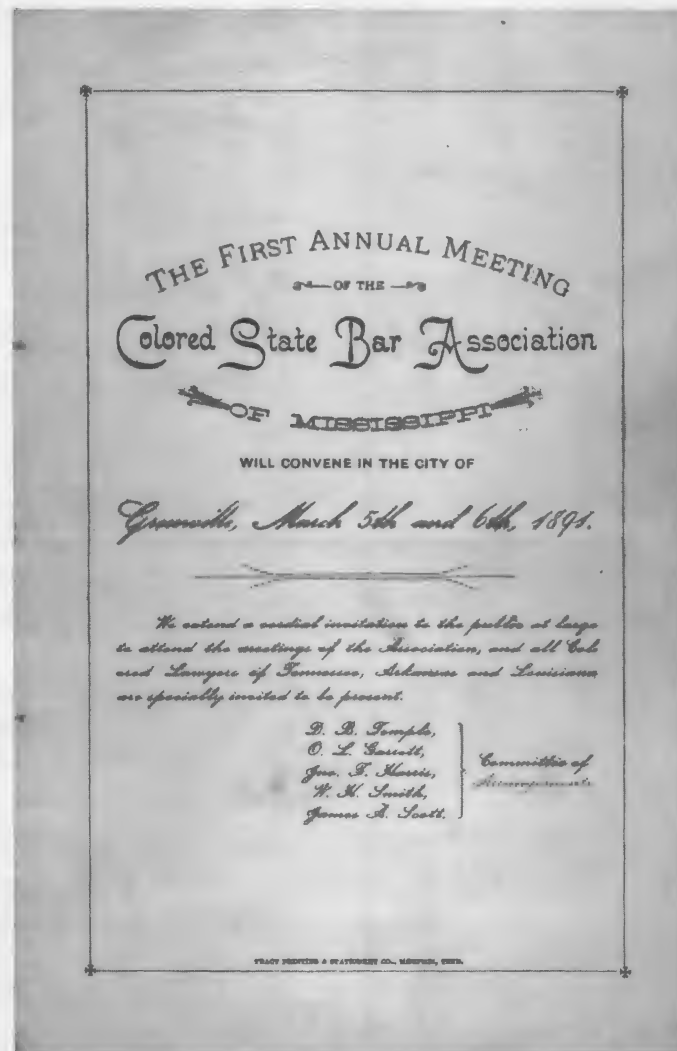


Figure Seven

Autograph Manuscript Signed. N.H. Ensley. "I was a thrice-sold slave." Alcorn College, Rodney, Mississippi. 1 June 1885. 1 page.

A former slave wrote this nine-line, untitled poem:

I was a thrice-sold slave.
Lincoln freed my body,
My teachers freed my mind,
Jesus freed my soul.
Now I am slave to God alone.
Bound by triple cords of
Faith, hope, love.
Blessed, blessed bondage!
I would no more be free.

Ritualistic Work of the First, Second and Third Degrees of the Supreme Lodge Knights and Ladies of the Temple of America, and Dedicational Ceremonies, Revised and Published by John C. Chapple, the Promoter and Founder of the Organization among the Colored Race at Greenville, Mississippi, in the year of Our Lord, 1904. Revised edition. [Greenville, Mississippi]: John C. Chapple, [1906]. Title imprinted on front cover: "Temple Ritual."

This uniquely-held book documents African-American fraternal rituals in turn-of-the-century Mississippi. A previous owner, Prof. B.J. Studevent of Vicksburg, added his name and lodge titles in a calligraphic hand and dated the inscription "1911-12" on the inside cover.

Photograph Mounted on Cardboard. "Weighing up and Frolicing [sic]." Copyright Morgan Photo. 1892. 41 x 49 cm. Figure Eight is a detail from a rare photograph of rural life taken on Marcella Plantation in Holmes County, Mississippi. The sepia-toned image shows the edge of a cotton field bordered by an old growth woods. As suggested by the title, the photograph captures a blend of work and play. In the

foreground, a couple dances while an audience of men, women, and children watch and clap. Four men sit on the ground playing dice, while on the left two men hold the ends of a board to weigh a basket of cotton. See *Figure Eight*.



Figure Eight

Cabinet Photograph. "Harry Simmons . . . & family." Moore Brothers, Photographers. c. 1900. 11 x 17 cm.

Part of a Pontotoc, Mississippi collection, this studio portrait of a large, African-American family shows two, perhaps three sets of twins. Mrs. Simmons, holding a set of infants on her lap, sits between her husband and a pair of young boys while the older children gather around them arranged by height.

LATE NINETEENTH-CENTURY MISSISSIPPI I

Printed Invitation. "Grand Fancy Dress and Calico Ball, To Be Given By: Independent Hope H[ook]. and L[adder]. F[ire]. Co. No. 1." Shieldsborough, Mississippi. 4 July 1886. With admission ticket.

This charming invitation is made out by hand to "Mrs. Valentine & all Lady Guest[s]" and includes an engraving of a late nineteenth-century fire engine. A printed admission ticket accompanies the invitation. See *Color Image Five*.

W.K. Red. *The Devil's Parlor: or, The Ball Room Unmasked. A Tract.* Magnolia, [Mississippi]: Magnolia Gazette. c.1896. No friend of Terpsichore, Mr. Red insists "no institution deserves being named 'The Devil's Parlor,' any more than does the modern dance." The author offered pastors who ordered 300 copies of his ten cent tract, "one gold filled hunting case watch, Elgin movement, guaranteed for 20 years." Special Collections owns the only recorded copy of this rare Mississippi imprint. See Figure Nine.

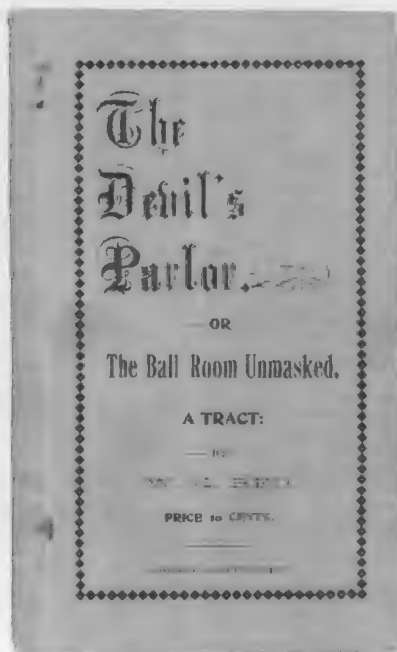


Figure Nine

Isaac L. Peebles. *Politeness on Railroads.* Nashville, Tennessee: Publishing House of the M.E. Church, South: Barbee & Smith, Agents, 1899.

This idiosyncratic book, written by a Mississippi clergyman, instructs all and sundry on the proper etiquette of train travel. Chapters include: "Politeness of the Ticket Agent," "Politeness of the Janitor of the Depot," "Politeness in Getting on the Train," "Politeness on Leaving the Train," and more to the point, "Politeness of Railroads to the Clergy."

Broadside. "\$50 Reward / The above reward will be paid for escaped convict, No. 897 - Myers H. Levy." Jackson, [Mississippi]: 22 July 1886. 27 x 25 cm.

"A pick-pocket by profession," the eighteen-year-old Levy had escaped from the Mississippi Penitentiary. A unique and highly unusual broadside, the physical description on the advertisement makes note of Levy's "Jewish nativity." See Figure Ten.

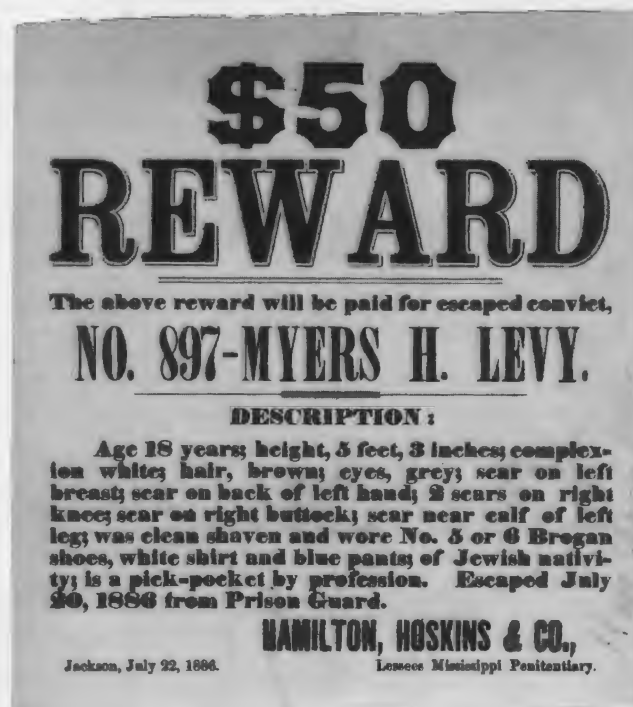


Figure Ten

Broadside. "Lumberman's Excursion to Jackson, Miss. / Illinois Central Railroad / Dec. 20, 1883 / At the Astonishingly Low Rates as given below." Chicago: National Printing Company, Printers and Engravers. 73 x 27 cm.

This broadside promotion by the Illinois Central Railroad attempts to interest lumbermen in purchasing Mississippi Delta acreage. The completion of the Illinois Central Railroad's branch spur from Jackson to Yazoo City made it possible to ship timber more efficiently from the Yazoo-Mississippi valley.

LATE NINETEENTH-CENTURY MISSISSIPPI II

Broadside. "Union Female College! / Oxford, Mississippi. / Prize Reading, Tuesday, 10 A.M., June 11, 1878." Oxford, Mississippi: Eagle Print. 35 x 13 cm.

Program. "Twenty-First Commencement of Union Female College, Oxford, Miss., Thursday, June 10, 1880, 8 P.M." Jackson, Mississippi: Clarion Steam Print.

In 1838, several Oxford residents, including future United States Congressman and Cabinet member Jacob Thompson, bought shares for the establishment of a new school called the Oxford Female Academy. The institution prospered, and by 1842, the academy had eighty-four students drawn from several states. Twelve years later, the Cumberland Presbyterian Church purchased the school renaming it "Union Female College." These rare programs provide a glimpse into activities deemed appropriate for young southern ladies in the late-nineteenth century.

Program. "Report of the Organization of the Mississippi Woman Suffrage Association. Meridian, Mississippi. May 5th, 1897."

This program, the only recorded copy, lists the newly elected officers for the Mississippi Woman Suffrage Association celebrating "the first convention ever held in Mississippi in the interest of Woman Suffrage." Noteworthy are the listings for the President, Mrs. Robert Somerville, and one of the Vice-Presidents, Miss Belle Kearney. Both of these women would later serve in the Mississippi State Legislature.

Mary Lyle McClure and Mary Louis Simms. *Two in Vagabondia: An Interlude*. Boston: Meador Publishing Company, 1932. First edition. With dust jacket.

This charming turn-of-the-century reminiscence relates the summer adventures of two southern women who enrolled as students in a Berlin music conservatory. Mary Louise Sims, twelve

from Aberdeen, Mississippi, would later join the faculty of the Juilliard School in New York City. See Figure Eleven.

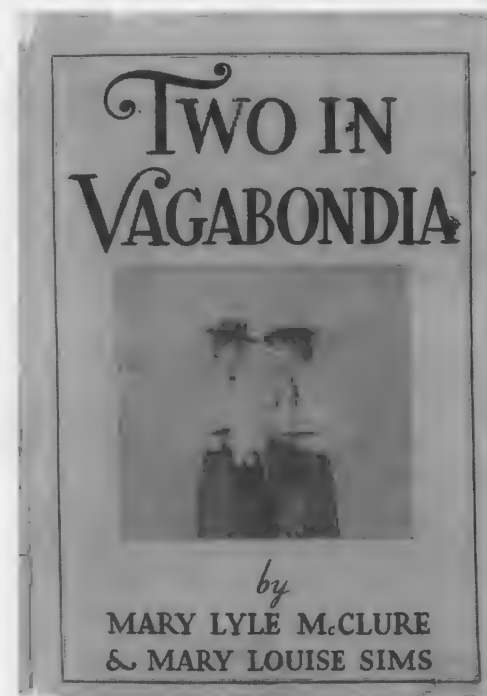


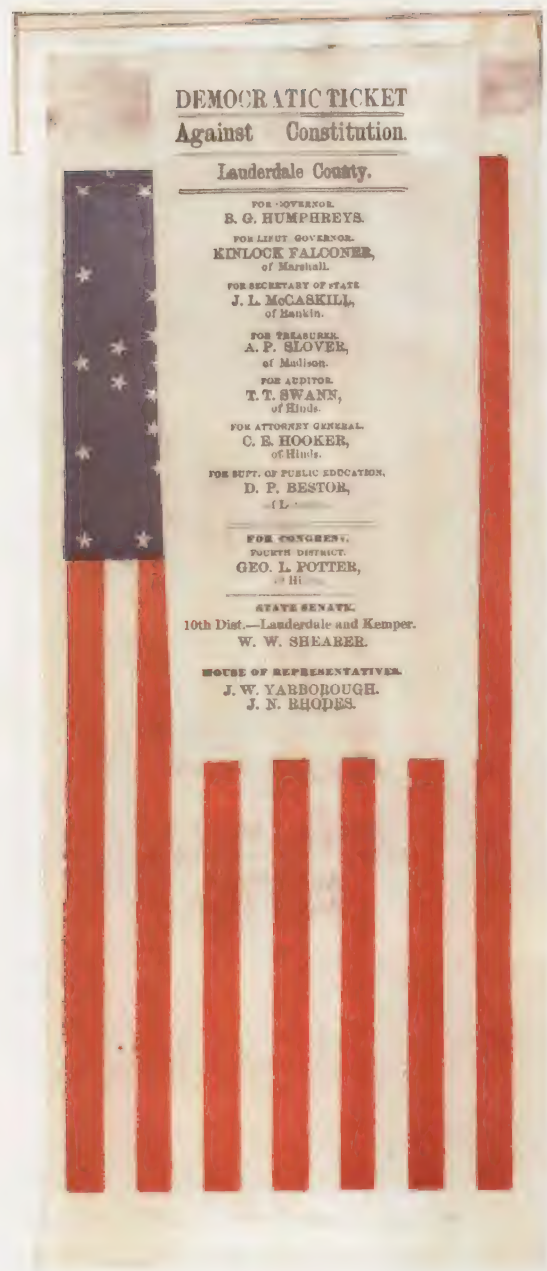
Figure Eleven

Record of the Phi Chapter Fraternity of Delta Psi, 1855-1874. Cincinnati: Harpel Printers, [1874].

Founded at New York's Columbia University in 1847, the Delta Psi fraternity established a chapter on the University of Mississippi campus in 1854. This volume, the only recorded copy, lists names and biographical information for all University of Mississippi members between 1855 and 1874.

Autograph Letter Signed. James Edmonds to "My Dear Father and Mother." Oxford, Mississippi. 19 September 1896. 1 page. This letter from James Edmonds to his parents described campus life at the University of Mississippi and includes a





Four



Five



Six

OPEN ALL THE YEAR

NATURES SANITORIUM

A PLEASURE RESORT
FINEST MINERAL SPRINGS
IN THE WORLD

HUNTING ... HIGHEST
FISHING ... POINT IN
BOATING ... MISSISSIPPI



CHIEF IUKA

THE BEST EQUIPPED SANITORIUM IN THE SOUTH
MODERN HOTEL ACCOMMODATIONS
ON THE
SOUTHERN RAILROAD
3 TRAINS A DAY
BETWEEN
MEMPHIS & CHATTANOOGA
Iuka Springs Hotel and Sanitorium Co.
IUKA MISSISSIPPI

Seven

For James Meredith
backed up by these
folks, too—
Sincerely—
Langston Hughes

New York,
October 3,
1962.

Eight



Nine

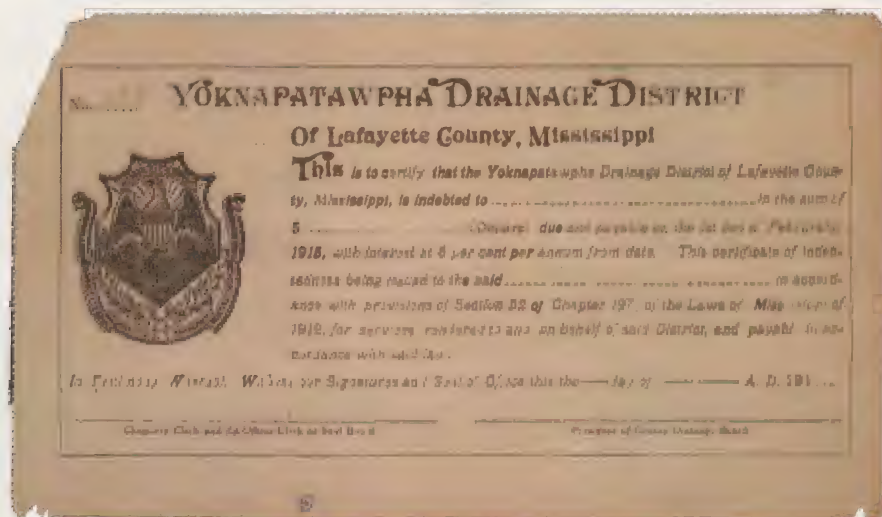
fifteen



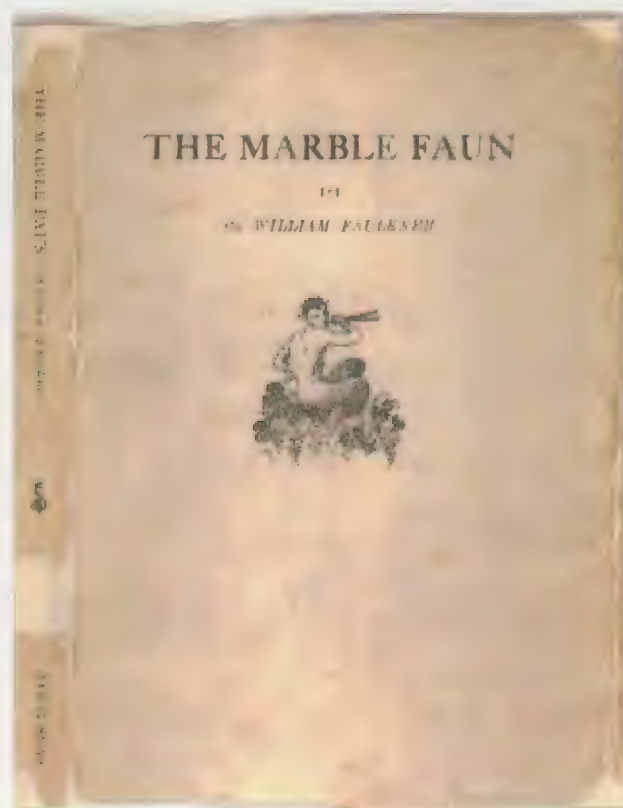
IT WAS THE THIRD OF JUNE ANOTHER
SLEEPY DUSTY DELTA DAY
I WAS OUT CHOPPIN COTTON AND MY
BROTHER WAS BAILIN' HAY
AND AT DANNERTIME WE STOPPED AND
WALKED BACK TO THE HOUSE TO EAT
AND MOMMA ^{HEARD} ~~HEARD~~ AT THE BACK DOOR
~~HEARD THE DOG TO BE IN THE YARD~~
AND THEN SHE SAID I GOT SOME NEWS
TODAY FROM CHOCTAW RIDGE
I HEAR THAT BILLY JO MC ALLISTER
JUMPED OFF THE TALLAHATCHIE BRIDGE



Thirteen



Fourteen



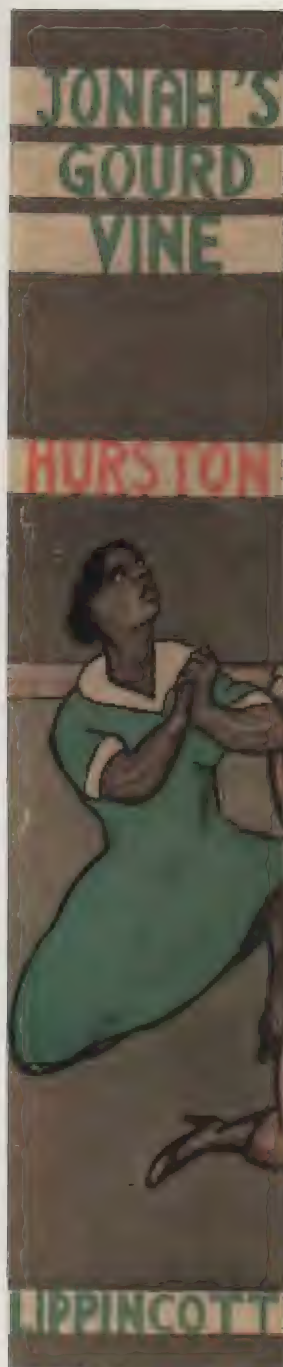
Fifteen



Sixteen



Seventeen



Eighteen

the Oxford American

Red
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Spring 1992

A Magazine from the South

\$4.50



white
First Issue

Roy Blount, Jr. • Larry Brown • William F. Buckley, Jr.
Charles Bukowski • Jack Butler • Fred Chappell • Lloyd Dangle
John Grisham • Barry Hannah • Bill James • Pauline Kael
Donald Kartiganer • X. J. Kennedy • Florence King
Bill McKibben • Jane Mullen • Lewis Nordan • J. E. Pitts
Louis D. Rubin, Jr. • Dave Shiflett • Jeanne Steig
William Steig • John Updike

Nineteen

nineteen

Plant Growin' Problems

Jerry Barlow eased the '87 Sportster to the edge of the sand road and shut off the motor. He listened closely to the silence of the woods. Aside from the voices of a few mockingbirds and blue jays crouched in the leaves of blackjack oak and scrub pine, nothing could be heard except the ticking of his hot motor. He got off and untrapped the short handled hoe and the gallon jug of liquid plant food from the chrome sissy bar.

He knew Bacon County, Georgia, was a dangerous place to be doing what he was doing, but he was sure he wouldn't get caught. He lit a cigarette and listened carefully for a few more minutes. Hearing nothing, no approaching vehicle, he picked up the hoe and the jug and stepped off the road. He had fifteen healthy female plants not four hundred yards off the road, and it was time to water them and hoe the weeds from between the stalks.

There was a fairly worn trail leading from the road beside his bike to his small patch of grass, and he didn't look down and see the tracks made by somebody's heavily booted feet. He slung the hoe over his shoulder and

walked through the warm August woods, carefully watching ahead for snakes. There were rattlesnakes in these woods, and some of them were as thick as a man's wrist.

Ahead of him by a few hundred yards, Sheriff Cecil Taylor lay on his enormous gut and wiped away the streams of sweat running down under his sunglasses. His cruiser was backed up and carefully hidden down the road a piece, as it had been for the last three days in a row. He could have sent some of his deputies to do this job, but he wanted to catch Jerry Barlow with the grass himself. He liked to get these drug addicts under his thumb, especially when they were bikers like Barlow.

Sheriff Taylor had carefully estimated the yield on these fifteen plants, and by the time fall got here and they were fully matured, he was pretty sure he could make a really big bundle by selling the stuff to his brother-in-law, who also happened to own the finest whiskey still in this part of the state. But that wasn't the whole story, not at all. Sheriff Taylor knew this particular patch of weed would probably be good enough to save back a couple of pounds for his own personal

stash. He loved a good buzz as much as the next man.

He watched Jerry cross the last ridge, coming into the small clearing where the dirt was dark and sandy. He had to hand it to Barlow; he'd picked a very good spot for his weed. The soil here was just right, just loose enough for a good root system and rich enough to furnish the plants with the nutrients they needed. And there damned sure wouldn't be anybody wandering around Ratler's Roost in the summertime, not unless he wanted a fast, fatal case of snakebite. But Barlow had parked his bike in the same spot once too often, and Taylor had found his patch.

He hoped the Barlow boy wouldn't do anything stupid like trying to run or fight. He'd hate to have to shoot the shit out of him, because then he wouldn't be able to keep the grass for himself. There'd be an investigation and some of those damned DEA boys would be in here and they'd confiscate the grass and keep it for themselves like they always did. Even so, he reached back and unholstered the heavy .357 Mark III Trooper and assumed the prone firing position. From his hiding

Continued on page 84

by Larry Brown

Jerry Barlow



sketch of football players he entitled, "A Tackle." The following year, Edmonds would use his talent to illustrate the first student yearbook, "The Ole Miss." See Figure Twelve.



Figure Twelve

Photograph. [University of Mississippi Football Team]. Oxford, [Mississippi]. Sweeny. [1898]. 20 x 25 cm. During the 1898 football season, newspaper writers first began to refer to the university as "Ole Miss." One of that year's newest players, Hugh White, would later serve two terms as governor of Mississippi.

EARLY TWENTIETH-CENTURY MISSISSIPPI

Photograph Album. "The Mississippi River Flood of 1927. Mounds & Cairo, Ill. To New Orleans, La." Illinois Central Railroad Company, 1927.

With nearly 400 prints and proofs, this album documents the routes taken by the Illinois Central Railroad "Flood Committee" to survey damage to their tracks and depots. Mississippi locales constitute the majority of these images. Reproduced here is a photograph of the African-American

refugee camp at Cleveland, Mississippi on April 29th showing residents dining outdoors. See Figure Thirteen.



Figure Thirteen

Sheet Music. *The Mississippi Flood Song (On The Old Mississippi Shore)*. Words by Jed Hopkins, Music by Sarah A. Westcott. New York: Ager, Yellen & Bornstein Inc., 1927.

After mourning parents, sweetheart, and friends in the opening stanzas, the narrator's mood alters: "Thankful hearts breathe a pray'r for the heroes, Of the Red Cross so true and so brave, And the women and children they rescued, From the fate of a watery grave."

Financial Ledger. "Journal: The Sunflower & Eastern Ry. Co." [Mississippi: 5 January 1905 – December 1930].

This journal is one of two business ledgers kept by the Sunflower & Eastern Railway Company over the course of fifteen years. As well as recording operating costs and incomes, the account also details the company's intricate financial dealings with the Yazoo & Mississippi Railroad and the Illinois Central Railroad, of which it was essentially a

branch line. In 1930, the Interstate Commerce Commission authorized the Sunflower & Eastern as well as the Yazoo & Mississippi to abandon their tracks.

Pamphlet. J.F. Merry. *The Yazoo-Mississippi Valley: A Pamphlet Full of Information for HOME SEEKERS AND INVESTORS*. 4th edition. Manchester, Iowa: Passenger Dept., Illinois Central Railroad Co., 1910.

Pamphlet. *Mississippi / The Southern Railway Mobile & Ohio, R.R.* Washington: Carnaman Press, c.1911.

The Yazoo & Mississippi Valley Railroad serviced the Yazoo Delta, an area that extends north-south from Memphis to Vicksburg and east-west from the Mississippi to the Yazoo River. The route of the Southern Railway transected the state from Lowndes County on the Alabama border to Greenville on the Mississippi River. Published by the railroads, these rare pamphlets promote natural resources and local industries in order to attract land investors and potential customers.

Pocket Map. *Rand, McNally & Co.'s Indexed County and Township Pocket Map and Shippers' Guide of Mississippi Accompanied by a New and Original Compilation and Ready Reference Index, Showing in Detail the Entire Railroad System, The Express Company doing business over each Road, and Accurately Locating all Cities, Towns, Post Offices, Railroad Stations, Villages, Counties, Islands, Lakes, Rivers, Etc.* Chicago and New York: Rand, McNally & Co., [1906]. Aimed at traveling salesmen, the volume's thirty-five page index provided all the information necessary to locate communities and arrange the shipment of goods.

Picture Postcard. "Easter Sunday Promenade, 1912, on the Levee During High Water, Greenville, Miss." Greenville, Greenwood, and Yazoo City, Mississippi: published by H.A. Hoffman 5 and 10c Stores, [1915].

Picture Postcard. "Street Scene in Ripley, Miss., March 1, 1909. Farmers Selling Produce and Buying Merchandise." [1916].

Picture Postcard. "The Oldest Bank in North Mississippi and as Modern as the Newest / Bank of Holly Springs, Holly Springs, Miss." Cambridge, Massachusetts: E.B. Thomas, n.d.

Picture Postcard. "Edgewater Gulf Hotel, Midway between Gulfport and Biloxi, Edgewater Park, Miss. / Guests Enjoy the Informality of the Popular Air-Conditioned Coffee Shop and Gift Shop." Curteich-Chicago "C.T. Art-Colortone," n.d.

Panoramic Picture Postcard. "Birds Eye View, Yazoo City, Miss." Germany: published by W.L. Brown Co., Yazoo City, Mississippi, [1909].

Four of these postcards depicting Mississippi scenes are from the Ann Rayburn Paper Americana Collection. In 1984, Ann Rayburn donated to Special Collections several thousand postcards, trade cards, and sheet music dating from the late 1800s to the mid-1900s. *See Color Image Six.*

Pamphlet. "The White House / Biloxi, Miss." n.d.

Pamphlet. "The Tivoli, Hotel De Luxe, Biloxi, Miss." Dixie Press, n.d.

"On the Coast one loses / Fear of winter days, / For the sun diffuses / Ultra-Violet Rays." Balmy weather has drawn vacationers to the Mississippi shore since before the Civil War. By the twentieth century, numerous luxury hotels like The Tivoli and The White House vied for visitors by touting various attractions -- including access to five eighteen-hole courses on "The Golf-Coast." Special Collections has the only recorded copy of "The Tivoli." *See Back Cover.*

"Open All the Year / Nature's Sanitorium / A Pleasure Resort, Finest Mineral Springs in the World / Hunting, Fishing, Boating / Highest Point in Mississippi / The Best Equipped

Sanitorium in the South / Modern Hotel Accommodations on the Southern Railroad, 8 Trains a Day Between Memphis & Chattanooga / Iuka Springs Hotel and Sanitorium Co. / Iuka, Mississippi" c.1890.

Located in the northeastern corner of the state, the Iuka Sanitorium appealed to anyone who might benefit from the spa's five mineral springs. Of these, the resort boasted that "Here are the fountains of youth of the Red Man as he roamed the inhabitless [sic] wild in search for the 'Spirit Fountains.'" Also available to patrons were various electro-therapeutic treatments. This previously unrecorded pamphlet contains numerous illustrations of these pseudo-scientific devices. See *Figure Fourteen and Color Image Seven*.

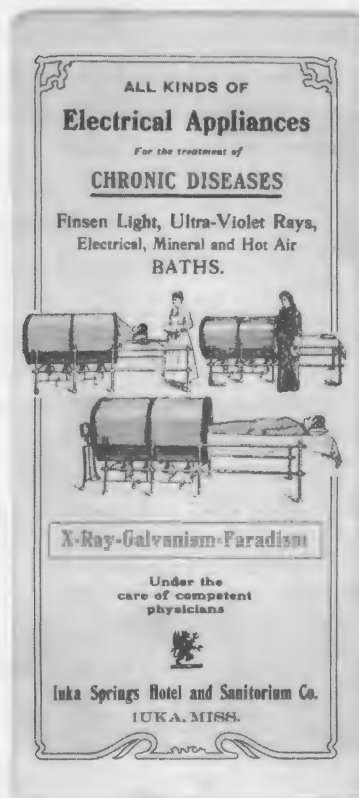


Figure Fourteen

CIVIL RIGHTS IN MISSISSIPPI

Pamphlet. Sam Franklin. "The Delta Cooperative Farm, Hillhouse, Mississippi." c.1936.

Picture Postcard. "We're tired of being evicted [Delta Cooperative Farm]." c.1936.

Founded by a group of philanthropic-minded, white southerners, the Delta Cooperative Farm was a utopian experiment aimed at correcting the exploitation of black sharecroppers. Between 1936 and 1942, several black families lived and worked on this 2,138 acreage demonstration project in Bolivar County. A principle aim espoused in this rare piece asserts that "Without raising the question of 'social equality,' the teaching of which is specifically forbidden by the laws of Mississippi . . . , we endeavor to develop a sense of solidarity and to bring the workers of both races to a realization of the necessity of facing their mutual economic problems together."

Progressing Together: A Magazine Designed to Mold Inter-Racial Goodwill. Vol. 1, No. 1 (March 1947).

Apparently no other issue of this African-American magazine ever appeared. Published in Tupelo, Mississippi, the editor W. Milan Davis was the principal of Okolona Institute School. Contributors made no demands for integration, pressing instead for equality of economic and educational opportunity. One article, for instance, praises Lee County for finally implementing a tax to improve its 28 negro schools.

Printed Document Signed. [Certification by Mississippi Secretary of State Helen Ladner of Governor Ross Barnett's Proclamation Denying James Meredith Admission to the University of Mississippi]. 20 September 1962. With Said Typed Document. Signed.

Autograph Postcard Signed. Rosa Parks to James Meredith. Detroit, Michigan. 27 September 1962.

Telegram. Josephine Baker to James Meredith. 2 October 1962.

Langston Hughes. *Famous Negro Heroes of America*. New York: Dodd, Mead & Company, 1960. 2nd Printing. With dust jacket. Inscribed by Hughes: "For James Meredith – backed up by these folks too – Sincerely – Langston Hughes / New York, October 3, 1962."

Typed Letter Signed. Aaron E. Henry to James Meredith. Clarksdale, Mississippi. 2 February 1963. 1 page.

After a tour of duty abroad in the U.S. Air Force, James Meredith returned to his home state determined to attend the University of Mississippi. The September 20th proclamation issued by Governor Barnett was just one of several measures adopted by the state to prevent the black veteran's admission. Meredith enrolled at Ole Miss only after a protracted court battle and a campus riot suppressed by federal troops. Letters of support for the young man arrived from all over the world: Rosa Parks, whose refusal to surrender her seat sparked the Montgomery Bus Boycott, sent a postcard; Western Union delivered a message from celebrity Josephine Baker; author Langston Hughes wrote an inscription that compared Meredith to the subjects of Hughes's *Famous Negro Heroes of America*; and Mississippi NAACP President Aaron Henry expressed his admiration of Meredith's "courage and determination" in a typed letter. In 1997, James Howard Meredith donated his extensive papers to his alma mater. See *Color Image Eight*.

Photograph. [University of Mississippi Campus before riot]. 30 September 1962. Stamped in red on back: "Photo by Mississippi Highway Patrol." 21 x 25 cm. With: Deputy U.S. Marshal Armband.

On the afternoon before Meredith's registration, a Mississippi Highway Patrol photographer captured the crowd confronting the U.S. Marshals guarding the perimeter of the Lyceum. Later that evening, an angry mob of whites would assault the

marshals with bricks and bullets until the arrival of federal troops quelled the riot in the early morning hours. The final tally of that confrontation: two bystanders dead, 206 wounded marshals and soldiers, 200 individuals arrested, and one African-American student enrolled at the University of Mississippi. See *Color Image Nine*.

Broadside. "Students of Mississippi." c.1962. 14 x 19 cm.

Claiming Governor Barnett's interference "has amounted to little less than open incitement to mob action when Meredith comes," the anonymous author of this broadside urges students to "DO WHAT IS RIGHT." This attempt to mitigate hostile reaction towards the integration of the university proved ineffective. A rare piece of ephemera, it is part of a collection donated by James Silver, a history professor who left the University of Mississippi soon after publishing *Mississippi: The Closed Society*, a book condemning the repressive atmosphere of the state. See *Figure Fifteen*.

STUDENTS OF MISSISSIPPI!

TODAY, THE "OUTSIDE AGITATOR" WHO
IS TRYING TO DISTURB THE PEACE OF OUR CAM-
PUS IS ROSS BARNETT, NOT JAMES MEREDITH.

The fine constitutional theory of interposition will not work, as any lawyer, and certainly the Governor, knows. All of his recent talk, then, has amounted to little less than open incitement to mob action when Meredith comes. We must not let the political ambitions of a few men drag the good name of the University of Mississippi through the mud. Ross Barnett must not be allowed to climb to the Senate over the rubble of the University's reputation and independence. DON'T WAIT FOR ADVICE FROM THE GOVERNOR; FOLLOW THE ORDERS OF THE CHANCELLOR AND DO WHAT IS RIGHT!

Figure Fifteen

Printed Pass. Signed. "Headquarters XVIII Airborne Corps." Annotated entry: "5 October 1962 . . . Elizabeth Kerr."

Federal troops would remain on campus for over a year to ensure Meredith's safety. This pass permitted visiting Faulkner scholar Elizabeth M. Kerr "to pass freely throughout Oxford City area including the University of Mississippi."

MISSISSIPPI MUSICIANS

Sheet Music. [Jimmie Rodgers]. *Away Out On the Mountain*. Words and music by Kely Harrell; arrangement by Art Addoms. New York: United Publishing Company, 1928.

Sheet Music. Jimmie Rodgers. *Album of Songs, No.2: 20 Songs with Uke and Guitar Chords*. Second Edition. New York: Southern Music Publishing Company, 1931.

During his short life (1897-1933), Jimmie Rodgers was in constant motion. Although he often returned to his hometown of Meridian, he moved frequently and split time between his job on the railroad and his musical career. Rodger's rendition of the ballad *Away Out on the Mountain* released by Victor Records simultaneously with *Blue Yodel* in 1928 catapulted the previously obscure musician into the limelight. One of only two known copies, the *Album of Songs* features such tunes as *In the Jailhouse No -- No. 2*, *A Drunkard's Child*, and *Train Whistle Blues*. See *Color Image Ten*.

Sheet Music. *Hound Dog*. Words and music by Jerry Leiber and Mike Stoller. New York: Elvis Presley Music and Lion Publishing Company; sole selling agent: Hill and Range Songs, 1956.

This original score is for one of the best-known songs in rock and roll history. Elvis Presley recorded *Hound Dog* in July of 1956 for RCA. Although other singers had previously

performed it, Elvis' rendition is definitive.

Robert Holmes. *The Three Loves of Elvis Presley: The True Story of the Presley Legend*. London: Charles Buchan's Publications, 1960.

This British publication chronicles the life and three main loves of Elvis Presley (his parents, his girlfriends, and his fans). Published at the end of his military service, *The Three Loves* is essentially a manual for aspiring Elvis brides. One page outlines all the qualifications needed to become "Mrs. Presley." According to the list, the ideal woman should be "willing to raise a big family, be under 25, and no shorter than 5ft. 2in. or taller than 5ft. 7 in." See *Color Image Eleven*.

Emmanuel-Yves Monin. *Le Message D'Elvis Presley: Un Héros Civilisateur*. Paris: Auto-Edition, 1995.

A distinctly Gallic take on the King of Rock and Roll, this piece describes Elvis as a troubadour with an enduring message of hope and unity. The striking cover shows a young Elvis wearing a crown. He is clad all in gold and brandishes a microphone emitting light before an adoring crowd.

Elvis In Paris, 1959. Paris: Panam Productions, 1986.

This photo-documentary album commemorates Elvis' 1959 visit to Paris. Special Collections has the only recorded copy.

The Elvis Coloring Book: A Pictorial Life History of the King of Rock 'n Roll. Memphis: Tennessee Manufacturing and Distribution Company, 1983.

A kind of "morality play" with crayons, this book is a child's introduction to the life and career of Elvis Presley. The coloring book includes an endearing description of the singer's generosity: "He bought cars for people and gave money away to those who didn't have any. He knew how to be a good 'King.'"

Autograph Manuscript. Bobbie Gentry. [Lyrics to "Ode to Billie Joe."] c. February 1967.

Promotional booklet. *Bobbie Gentry*. 1968.

In 1967, "Ode to Billie Joe" was so popular that Bobbie Gentry's song replaced the Beatles' "All You Need Is Love" as the number one hit on the pop charts. Gentry never revealed the reason for Billie Joe McAllister's suicide, although her fans still speculate. These original handwritten lyrics include an additional stanza not found in the recorded version. The 1968 publicity piece contains a description of her return to Chickasaw County for "Bobbie Gentry Day" in Houston, Mississippi. See *Color Image Twelve*.

THE BOOK OF GOLD

Manuscript Book. Eric A. Dawson. "Foyer Du Soldat De Pierrefitte." Title on spine: "The Book of Gold."

An extraordinary autograph album and scrapbook, Eric Dawson kept "The Book of Gold" throughout much of his adult life. A Mississippi native, Dawson graduated from the University of Mississippi in 1908. Later he taught French at his alma mater. During World War I, Dawson served with the American YMCA in its "Foyers des Soldat" (Soldiers' Club) program in France. Initially he worked in Pierrefitte, a small village in the Lorraine where Dawson began his unique book by inscribing "Foyer de Soldat de Pierrefitte" on the title page. In 1918, he joined the United States Army as a private, later becoming a sergeant in the Intelligence Corps. Beginning in the First World War and continuing through the early 1940s, Dawson collected a dazzling array of signatures, autograph sentiments, signed musical notations, autograph poems, pen and pencil drawings, watercolor sketches, political documents, original photographs, and war-time ephemera. The sampling of pages on display only hints at the range, variety, and color of the album as a whole. Many important writers (Ezra Pound, Thomas Mann, Rudyard Kipling, and William Faulkner), political and military figures (Winston Churchill,

Marshall Foch, John Pershing, Douglas McArthur, and Woodrow Wilson with five members of his Paris Peace Conference staff), composers (W.C. Handy, Cole Porter, Igor Stravinsky, Irving Berlin, and Sergei Rachmaninoff), figures from the arts (Howard Chandler Christy and Henri Matisse) and sciences (Albert Einstein), as well as from film and stage (Sarah Bernhardt, Lillian Gish, and Tallulah Bankhead) and sport (Jack Dempsey) have all contributed to Dawson's amazing book. See *Figures Sixteen & Seventeen and Color Image Thirteen*.



Figure Sixteen



Figure Seventeen

WILLIAM FAULKNER

Printed Card. "William C. Falkner, Born Sept. 25th, 1897. New Albany, Miss."

This rare, possibly unique, piece of ephemera represents the first printed mention of William Faulkner. Originally owned by the Faulkner family, Leila Clark Wynn of Greenville, Mississippi purchased the birth announcement and donated it to Special Collections. See *Figure Eighteen*.



Figure Eighteen

Printed Bond. "Yoknapatawpha Drainage District." c.1912. Faulkner may well have seen and handled an identical bond while working at the First National Bank of Oxford. The institution's ledgers contain a number of entries for this bond issue. The rare copy in Special Collections precedes by a decade or so Faulkner's appropriation of the name for his mythical Mississippi county. See *Color Image Fourteen*.

William Faulkner. *The Marble Faun; Preface by Phil Stone.* Boston: The Four Seas Company, 1924. First edition. With dust jacket.

William Faulkner's first published book was the millionth volume added to the John Davis Williams Library. It was a gift to the University of Mississippi from Mr. Lester F. Sumners. His mother, Bessie Furr, bought *The Marble Faun* "as a Christmas present to herself" on December 24, 1924 at Davidson & Wardlaw's stationery store on the Oxford Square. Furr and Faulkner attended fourth grade together at Oxford

City School. Unlike many copies of *The Marble Faun*, which Faulkner pre-signed to potential purchasers, our copy is unsigned. Fewer than 100 copies of this little book of poetry are known to have survived, fewer still have the original dust jacket. See *Color Image Fifteen*.

The Record of Sigma Alpha Epsilon. Vol. XLIX, No. 1 (March 1929).

The March 1929 issue of the fraternity magazine printed a written profile of Faulkner entitled "A Successful Novelist." No other major private or institutional Faulkner collection owns this early notice of the author.

William Faulkner. *Light in August.* New York: Harrison Smith & Robert Haas, 1932. First edition, first printing. Signed.

Faulkner seldom signed trade editions of his books. This copy of *Light in August* is one of only a few recorded with the author's signature.

Autograph Manuscript. "Requiem for a Nun." 17 December 1933. 1 page.

Autograph Manuscript. "Requiem for a Nun." 17 December 1933. 1 page.

Nearly two decades before the novel *Requiem for a Nun* saw print, Faulkner began to write a novella with the same name. Inscribing the title and the date on a manuscript sheet, Faulkner proceeded to write two paragraphs describing a jail scene. Changing his mind, he took up another sheet and began again, writing out the same title and date. In his second start, Faulkner places the action in Gavin Steven's law office. After writing one more sheet, Faulkner aborted the project. Ultimately he resurrected the title for his 1951 novel. The two variant beginnings for "Requiem for a Nun" are from the Rowan Oak papers.

Oxford, Miss.
17 September, 1935.

Dear Mr Dean:

The mss. are being returned by express today. I think the reason why they have not been accepted is as follows.

BLACK ORCHID

It is too long. It is too episodic; a string of episodes continuous enough but some of which are not necessary, and the unnecessary ones not interesting enough in themselves to warrant the extra printing. It is not tight enough. It is not built around one single scene of dramatic value.

FOOTS

It is too long. It is just a strung-out short story, all of which might have been told in the court room.

I could stop there and take no chance of offending you, but I shant. I hold the profession of writing in too high regard for that, and I think too highly of anyone who will voluntarily accept the travail and worry of doing it.

I was disappointed in BLACK ORCHID. The story you told me about that family was damn good. But you didn't write it. You wrote something which has been written so often that it is now hokum: of the hybrid who escapes. I thought you were going to do the other thing, write about the hybrid or family of hybrids who had inherited so much character from the white side which fought the War Between the States that they refused to escape, but on the contrary stuck it out and beat a lot of people who had no blemish of blood. That's the story. If you dont want to write it, how about giving it to me?

That answers one part of the question. (Remember, it is a writer talking to some one who is trying to write now) The second part is your method, your conception and telling of the story which you yourself know well and which you are trying to put on paper in a way that will move anybody that reads it just as it moved you.

I dont think you have read enough. I dont mean research, facts: who in the hell cares for facts. But you have not read enough novels and stories of people who have told their stories well. My advice is, read the following books, see how they are all built about one single dramatic idea or situation, then rewrite BLACK ORCHID from beginning to end.

The Brothers Karamazov. Dostoevsky.

Buddenbrooks. Thomas Mann.

Tess of the d'Urbervilles. Thomas Hardy

Any other Hardy you would like to read.

This may offend you. If it does, you have no business trying to write at all. If it does not, and you follow this advice, you may get somewhere someday. I cant say when nor how long because I couldn't in my own case. But no writing that was worth doing was ever done the first time nor in one day or one year, sometimes, oftentimes, not in one decade.

Yours sincerely,

William Faulkner

Typed Letter Signed. William Faulkner to [Irby C.] Dean. Oxford, Mississippi. 17 September 1935. 2 pages.

This exceptional letter is a rare example of Faulkner taking time to respond thoughtfully, if critically, to an aspiring writer. Dean, from Coldwater, Mississippi, apparently had tweaked Faulkner's interest with an original story idea: "If you don't want to write it how about giving it to me." The letter appears in print for the first time in this catalogue. See Figure Nineteen.

Figure Nineteen

Photograph. Martin J. Dain. [Faulkner's Grave]. 7 July 1962. 20 x 30 cm.

A successful commercial photographer in New York, Martin Dain visited Lafayette County several times in the early 1960s, attempting to capture on film scenes evoking Faulkner's Yoknapatawpha. In the spring of 1962, he returned to Oxford to document Faulkner's funeral -- including this previously unpublished glimpse of gravediggers preparing the author's final resting place in St. Peter's Cemetery. Dain's photographs of Faulkner and Mississippi have achieved wide circulation over the last thirty years, notably in his book *Faulkner's County: Yoknapatawpha* (1964) and the work *Faulkner's World: The Photographs of Martin J. Dain* (1997). The University of Mississippi acquired the Dain Collection, comprising over 8,000 negatives in 1993. See *Figure Twenty*.



Figure Twenty

Broadside Prospectus. "Albondocani Press will publish in August 1981 *As He Lay Dead, a Bitter Grief* by William Styron." New York: Albondocani Press, c.1981. 19 x 12 cm. This prospectus announces a limited edition reprint of a William Styron piece on Faulkner's funeral that originally appeared the July 1962 issue of *Life*.

LITERARY CASE I

Autograph Letter Signed. "E." [Eudora Welty] to "Swift" [Robert Daniel]. c.1933. 3 pages. 35 x 26 cm.

Eudora Welty wrote this pun-filled romp along the margins of three printed pages torn from a *Christian Science Sentinel* dated September 30, 1933: "I lifted this lit from Stella May, my hairdresser, an artist with the glue." Following several paragraphs of silliness (e.g. "a friend died & left 3 watches & 8 clocks -- Wynn expects to get something as soon as they wind up the estate"), Welty alludes to her hobby as a photographer, "I owe it all to an Eastman 616 & Supersensitive Panchromatic." "Swift" is Robert Daniel, a poet, scholar, and critic, whom Welty befriended in the 1930s. In an essay she wrote about Daniel, Welty described their shared "sense of the absurd." Together with another friend they "got up a burlesque poetry anthology; we made up the poets, their wonderful names, their biographical sketches, and their poems." Welty referred to the anthology as typical "of the kind of pastime we all used to carry on, as a timeless *joie de vivre* that was a resource during the Depression." Her letter to "Swift" is very much *la même chose*. See *Figure Twenty-one*.

To the Golden Gate and Back Again/ being observations by the men in the Lower Ten; together with contributions from other members of the party who, as guests of the Lamar Life Insurance Company, made the memorable trip to the annual convention of the Association of national Life Underwriters in July, 1924. [Jackson, Mississippi]: c.1924. Illustrated wrappers.

Eudora Welty illustrated this privately printed publication, an account of a round-trip by "special pullmans" from Jackson, Mississippi to San Francisco. She was the guest of her father, C.W. Welty, then General Manager of the Lamar Life Insurance Company in Jackson. In the booklet, Welty signed in print "E.A.W." or "E.W." to four drawings, a fifth unsigned drawing is in her distinctive hand as well. An attractive in-house publication, *To The Golden Gate and Back Again* is Welty's first appearance in book form preceeding both *Eyes on the World* (1935) and *Mississippi: A Guide to the Magnolia State* (1938). The booklet has escaped the notice of Welty bibliographers. Many years later, Welty herself made a coy reference to it in "A Salute from One of the Family," a contribution to the *Fiftieth Anniversary of the Lamar Life Insurance Company* (1956): "Those were the days when there were lots of days to a train ride to the Golden Gate and back." Special Collections owns the only recorded copy. See *Figure Twenty-two and Color Image Seventeen*.



Figure Twenty-two



Figure Twenty-one

Sheet Music. *Mosquito*. By Flo Field Hampton; arranged by Harry L. Alford. Crystal Springs, Mississippi: Flo Field Hampton Publishing Co., c. 1926.

Eudora Welty illustrated the cover for this musical piece written by Flo Field Hampton, her English teacher at Jackson Junior-Senior High School: "O Mos-qui-ta, Mos-qui-ta, you bi-ta my feet-a!" This rare piece of Welty juvenilia is the only recorded copy. See *Color Image Sixteen*.

Quadruplane 1923-1924. Vol. Fifteen. Jackson, Mississippi: The Senior Class of the Jackson High School, [1924].

Eudora Welty contributed a number of original pieces to her high school annual, including drawings, a poem, and a short story reproduced in the catalogue entitled "The Conference Condemns Caroline." She also appears in a photograph of the girl's basketball team as a substitute forward. See *Figures Twenty-three & Twenty-four.*

The Conference Condemns Caroline

THE ebony clock on the mantel-piece clanged eleven times, and Caroline sank a little deeper into the soft cushions of the great winged chair and let her book slowly slip from her tired fingers. She would rest just a minute, she thought, before beginning on the next lesson. It seemed only a few moments to Caroline before the quiet of the room was suddenly broken, and accompanied by the rustle and rattle of paper, a diminutive figure stepped, apparently, from between the covers of the "Six Orations" she had been studying. The creature was clothed in a long, cloak-like garment, which hung in voluminous folds from his shoulders and terminated in a border of Roman design about his knees. He looked cautiously about the room for a minute, and then, in low, silver tones, he uttered the single word, "Venite." And an amazing thing happened. There was a slight rustle of pages, and from each book emerged another curious figure. From the Physics book came a little old man, as distinctly Greek as the first one had been Roman, who carried a bath-tub strapped on to his back. Caroline remembered the picture of Archimedes, but, curiously enough, she felt no surprise that it should have suddenly walked out on her study-table. A red and yellow midget jingled his bells and kicked the covers of a small copy of "As You Like It" impatiently as he tumbled out. A fourth figure seemed made of a triangle, whose sides, extended indefinitely in straight lines, formed his legs, and whose circular face smiled good-naturedly. The last member of the group had a long cigar in one corner of his mouth, and he immediately sat down upon his civics book and carelessly elevated his feet upon one another. "Why were you so late in calling us?" he drawled. "When do you think we are going to sleep if you call these committee meetings so late at night?"

There was a mumble from the red-and-yellow figure about the fact that he usually took his rest during committee meetings anyway, but it was not noticed.

"Sleep doesn't worry." It was the old Greek Speaking—"But my experiments and calculations are very important, and cannot be interrupted so late at night."

"O Citizens!" exclaimed the Roman, "who of us do you suppose does not know the reason of this outrage? It is Caroline of the Junior class, Caroline of the Basket Ball Team, Caroline of the Picture-Show Club! It is Caroline, I say, who does everything else before she studies her lessons, and then falls asleep over a masterpiece like my oration against Catiline!" His voice had risen as shrill and high

as he could force it, and he was glaring with a terrible eye at Caroline, who, although she wanted to protest vigorously against this denunciation, was sitting awed and spell bound in her chair.

"I have written a message to her", continued the Roman never removing his gaze from the girl. "It read thus: 'How long, O Caroline, will you abuse our patience? How—?'"

"The gentleman from Rome is out of order," a drawling voice interrupted, and the lanky figure of the Legislator arose slowly to its feet. "I move that the following resolutions be adopted:"

(1) Be it resolved that Caroline should prepare her afore mentioned lessons in the afternoon or early evening, and never again commit the crime of trying to study after ten o'clock at night.

(2) Be it resolved that if said Caroline should violate said injunction and postpone said study period until late at night, the following penalties shall become increasingly longer and more involved; her figures in geometry shall become more intricate and her theorems more difficult to prove; when she studies late at night, she shall be unable to distinguish between a simile and a metaphor; in her Physics, she —"

Clang! The sound reverberated through the silent room and the startled Caroline rubbed her eyes in amazement. What had happened? Then her gaze fell upon the ebony clock. The hands denoted eleven-thirty. She must have been asleep! She must have dreamed it all! "Anyway," thought Caroline as she gathered up her books, "tomorrow I'm going to study in the afternoon."

EUDORA WELTY—10-A

Figure Twenty-three



Figure Twenty-four

Carson McCullers. *The Heart Is a Lonely Hunter*. Boston: Houghton Mifflin Company, 1940. First edition. With dust jacket. Inscribed.

Inscribed first editions of *The Heart Is a Lonely Hunter* are uncommon. In our copy the author has written "For Norma and Hershel from Carson McCullers." This rarity is from the Hershel Brickell Collection. Brickell, who attended the University of Mississippi, became a well-known journalist and editor in New York. For many years he reviewed books for the *New York Post* and other journals, sometimes as many as eight a week. His collection includes review copies of literary highspots from the 1920s and 1930s as well as extensive correspondence between Brickell and major authors.

Typed Letter Signed. Margaret Mitchell to Hershel Brickell. Atlanta, Georgia. 17 January 1937. 4 pages.

Brickell was an early champion of Mitchell's, giving *Gone with the Wind* a favorable review in the *New York Post*. They later became close friends. In this long plaintive letter to Brickell, Mitchell expresses a fervent wish for her sales to diminish: "Do you know when it will stop selling? Do you have any idea when public interest in me, personally, will end? Of course, I cannot help feeling very proud at selling a million copies and I am grateful to people for liking it but I am neither proud nor grateful for the public interest in my private life or my personality. I resent it with a bitterness which I am unable to convey on paper."

Margaret Mitchell. *Gone with the Wind*. New York: McMillan, 1936. First edition. With dust jacket. Review copy.

A Mississippi reviewer notes on the inside cover that she received her copy of Mitchell's novel on April 16, 1936 in advance of its general release in May, 1936.

Christmas Card Signed. M[ary] F[lanery] O'Connor to Mrs. Mildred Porter. Milledgeville, Georgia. 22 December 1942.

This hand-drawn and colored card on white watercolor paper is folded in three to make a self-envelope. It shows two geese in flight with the words "If you don't hurry, we won't get there in time to say Merry Christmas from M.F. O'Connor." See *Back Cover*.

Typed Letter Signed. Flannery O'Connor to Dr. [Louis] Dollarhide. Milledgeville, Georgia. 6 April 1964. 1 page.

Written only a few months before her death, this unpublished letter expresses Flannery O'Connor's pleasure at receiving the Henry H. Bellamann Foundation Special Award: "It is very nice I must say to have an award brought to you. The others I have had to go after." She also comments on Eudora Welty: "I am glad to hear about the book Miss Eudora is getting out. I admire her and her work extravagantly." Special Collections houses both the Henry and Katherine Bellamann Collection as well as the papers of Ole Miss English professor Louis Dollarhide.

LITERARY CASE II

Sheet Music. *Baby Doll: from the Newtown Production 'Baby Doll' / Released through Warner Bros.* Music by Kenyon Hopkins, Words by Bernie Hanighen. New York: Remick Music Corp., 1956.

This rare piano and vocal score for the film production of Tennessee Williams' story calls for a "blues tempo." The lyrics begin: "That BABY Doll, Look out for her! Especially, the am-a-teur, She makes the rules 'Cause men are fools - For BABY DOLL." Williams' original typescript screenplay for the film is also in Special Collections.

Autograph Manuscript. Tennessee Williams. "The Night of the Iguana, or Southern Cross." June 1960. 1 page.

This sheet is one of two holograph pages Williams inserted in his typescript version of "The Night of the Iguana." The manuscript contains extensive revisions handwritten in pencil as well as inserted, typed carbon sheets. Some of the holograph changes appear in the 1961 New Directions edition of the published text.

Typed Manuscript. Beth Henley. "Crimes of the Heart." [October 1978]. 1 page.

Originally titled "Crimes of Passion," "Crimes of the Heart" was Mississippian Beth Henley's first full-length play. Remarkably, it won the Pulitzer Prize for drama in 1981. The page on display is from her third draft. Special Collections holds Henley's literary papers.

Press Kit. "Crimes of the Heart." New York and Beverly Hills, California: De Laurentiis Entertainment Group, [1986]. The portfolio contains five promotional booklets about the film as well as thirteen black-and-white stills from the movie production.

Zora Neale Hurston. *Jonah's Gourd Vine. With an introduction by Fanny Hurst.* Philadelphia, London: J.B. Lippincott Company, 1934. First edition. With dust jacket. This first novel by African-American author, folklorist, and anthropologist Zora Neale Hurston is rare in dust jacket. Our copy is from the Hershel Brickell Collection. See *Color Image Eighteen*.

Typed Letter Signed. Zora Neale Hurston to [Hershel] Brickell. New York: 27 January 1936. 1 page.
In her inimitable style, Hurston writes this charming apology

to Brickell. The letter appears in print here for the first time. See *Figure Twenty-five*.

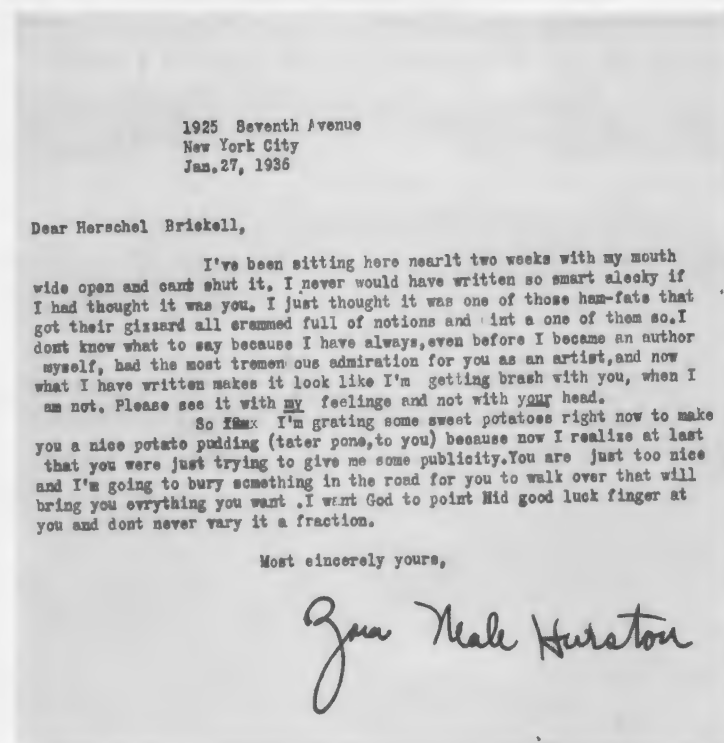


Figure Twenty-five

Richard Wright. *Uncle Tom's Children: Four Novellas.* New York and London: Harper & Brothers Publishers, 1938. First edition. With dust jacket. With inscription.

This short story collection is Wright's first book. He inscribed our copy in the same month and year of publication: "With best wishes / Richard Wright / March 24 - 1938." Set in the South, all four stories deal graphically with racism and oppression. One of the novellas, "Fire and Cloud," won *Story Magazine's* \$500 first prize for the best manuscript submitted by any author connected with the WPA Federal Writers Project. Copies of *Uncle Tom's Children* in dust jacket are uncommon.

Broadside. "You are cordially invited to a Cocktail Party and Literary Evening in honor of Richard Wright author of 'Uncle Tom's Children' / Harlem I.W.O. Center - 317 West 125th Street / Saturday / June 4th 1938." 21 x 14 cm.

Among the list of sponsors for this subscribed event are Langston Hughes, Mr. & Mrs. Roy Wilkins, Arthur Schomburg, and Ralph Ellison. *See Figure Twenty-six.*

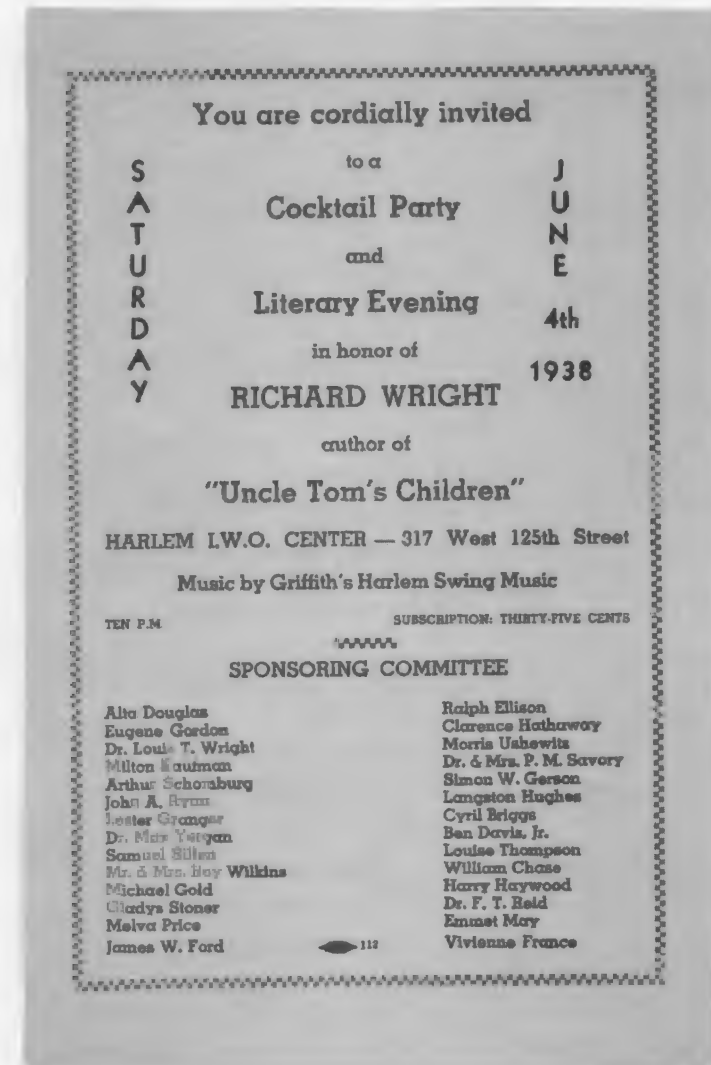


Figure Twenty-six

Typed Letter Signed. Richard Wright to "The Springarn Award Committee." New York. 26 January 1940 [sic]. 1 page.

The National Association for the Advancement of Colored People awards the Springarn Medal annually for outstanding achievement by a black individual. In his letter to the committee, Wright wrote: "I accept this award in the name of my father, a sharecropper on a Mississippi plantation, and the name of my mother who sacrificed her health in numerous underpaid jobs . . . and in the name of millions of others like them. . ." Richard Wright received the Springarn Medal in 1941.

Typed Letter [File Copy]. [Seymour Lawrence] to Kurt [Vonnegut]. New York. 14 May 1985. Attached: Typed Letter Signed. Kurt Vonnegut to "Sam" [Seymour Lawrence]. [New York]: 21 May 1985.

Seymour Lawrence was a distinguished publisher with his own independent imprint. In this letter to Kurt Vonnegut written after the author left for another house, Lawrence explains the business side of books: "As an independent publisher, I'm entirely responsible for my own overhead expenses: rent, secretarial help, travel, entertainment of authors and agents, editorial fees, etc." He continues: "Kurt, we had a good run together. You owe me nothing and I owe you nothing. SLAUGHTERHOUSE-FIVE was a publishing event for me (together with SHIP OF FOOLS, REVOLUTIONARY ROAD, TELL ME A RIDDLE, TROUT FISHING IN AMERICA, GOING AFTER CACCIATO and BLACK TICKETS). I am proud to have published your work at the time that I did."

Typed Postcard Signed. Kurt Vonnegut to "Sam" [Seymour Lawrence]. Long Island, New York. 13 January 1993.

"OK, I've put Ol' Miss, of all places, April 17th, in my Brooks Brothers 1993 diary. I never expected to live this long. Two things I like about Dixie: I can smoke my fool head off and being a writer is respectable."

Paste-up Cover. [*Oxford American*. Vol. 1, No. 1 (Spring 1992)].

Special Collections is the repository for the rich archives of the magazine *Oxford American*. The illustration on the cover is a reproduction of Glennray Tutor's painting "Wayne." See *Color Image Nineteen*.

Typed Letter Signed. Charles Bukowski to Mr. [Marc] Smirnoff. San Pedro, California. 2 December 1992. 1 page. Charles Bukowski thanks the editor of *Oxford American* for responding to submissions "much faster than most editors and your rejections are kinder. I have no doubt you are a southern gentleman. And a gambler in the Arts." His poem "A Model" appears in the first number of the magazine. As usual, Bukowski illustrated his letter with a self-portrait – resting in an easy chair, grasping a bottle, and having a smoke.

Proof. John Grisham. "The Birthday." 1 page.

This short story by the publisher of *Oxford American* appeared in a slightly revised form in the March/April 1995 issue of the magazine.

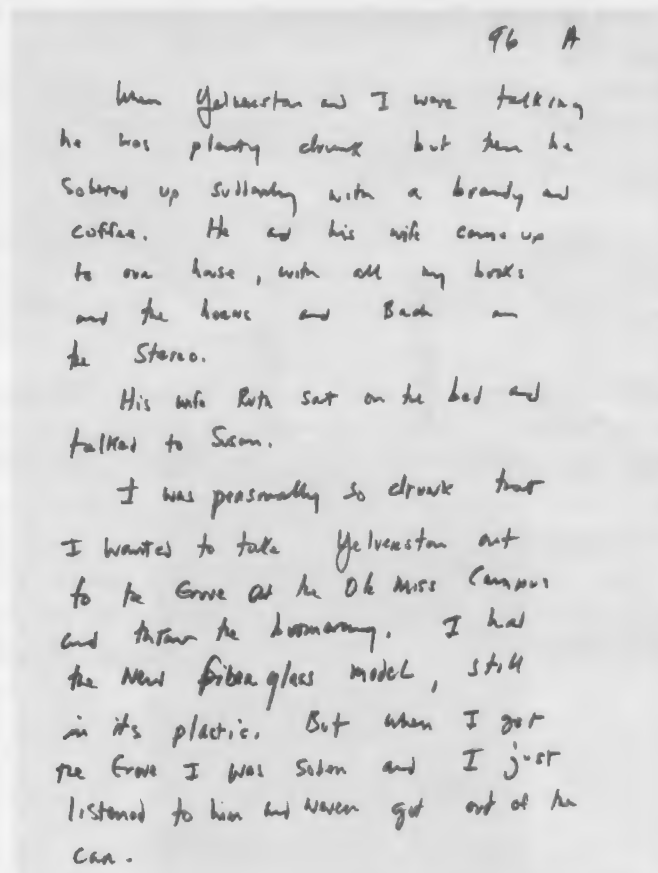
LITERARY CASE III

Broadside. Barry Hannah. "In Honor of Oxford at One Hundred and Fifty / by Barry Hannah / for Bill and Elizabeth Hannah." [Grenada, Mississippi: Salt-Works Printings, 1987]. Printed on orange wrapper: "In Honor of Oxford at One Hundred and Fifty / Barry Hannah." Signed. No. 25 of 100. 29 x 44 cm.

This broadside is a poem by Barry Hannah written for Oxford, Mississippi's sesquicentennial celebration on July 4, 1987: "We are here, yellow brown black white and red, / On the corner waiting to shake your hand, / A United Nations with

catfish on our breaths. / We got a hand out. Just bring yourself." Special Collections has number twenty-five of one hundred numbered and signed copies.

Autograph Manuscript. Barry Hannah. [*Boomerang*]. 1 page. Written in his unmistakable style, Barry Hannah set this autobiographical novel in Oxford and various other Mississippi locales. Houghton Mifflin / Seymour Lawrence published the book in 1989. Special Collections owns several major Hannah manuscripts including those for *Airships* and *Ray*. See *Figure Twenty-seven*.



96 A

When Yelveston and I were talking
he was plenty drunk but then he
sobered up suddenly with a brandy and
coffee. He and his wife came up
to our house, with all my books
and the house and back on
the stereo.

His wife Ruth sat on the bed and
talked to Sam.

I was personally so drunk that
I wanted to take Yelveston out
to the Grove at the Old Miss campus
and throw the boomerang. I had
the new fiber glass model, still
in its plastic. But when I got
to the Grove I was sober and I just
listened to him and never got out of the
can.

Figure Twenty-seven

Larry Brown. "Plant Growin' Problems" in *Easyriders* Vol. 12, No. 108 (June 1982). Signed.

Larry Brown's first appearance in print, the short story is about a confrontation between a southern sheriff and marijuana grower. The *Easyriders* illustrator places the requisite bike at the far left edge of the drawing with just a bit of its front wheel exposed. Special Collections houses an extensive Larry Brown literary archive. See *Color Image Twenty*.

Promotional Bag with Handles. Printed on both sides. Verso: Photograph of Larry Brown and quote "I was knocking, had been knocking for years . . ." - Larry Brown." Obverse: "Joe / A Novel by Larry Brown Published by Algonquin Books of Chapel Hill."

Algonquin printed this novelty "Brown bag" for limited promotional distribution. See *Figure Twenty-eight*.



Figure Twenty-eight

Walker Percy. *The Moviegoer*. New York: Knopf, 1961. First edition. With dust jacket. Inscribed. With: Autograph Note. Signed. W[alker] P[ercy] to Dorothy [Abbott]. [1987].

Walker Percy inscribed this copy of his first novel and the winner of the National Book Award for Fiction in 1962: "To Dorothy Abbott / with best wishes / Walker Percy / March 29, 1987." The author also included a note: "Dorothy: This is a first edition and of some value on collector's market - WP."

Walker Percy. "Cinematographic Souvenir of Greenville" in *The Delta Review* Vol. 1, No. 1 (Winter 1963-64). Signed. Following the critical success of his first novel, Percy wrote a brief reminiscence of going to the movies in his hometown during the 1930s: "I also remember the old Grand on Main Street near the levee. It had been an old vaudeville house, but that was before my day. But they showed westerns there and I seem to remember a piano player. The balcony had the biggest rats in Greenville . . ." This one page article is also inscribed to Dorothy Abbott.

Typed Letter Signed. Shelby Foote to Mr. [Evans] Harrington. Memphis. 20 June 1968. 1 page.

Typed Manuscript. [Evans Harrington, interviewer]. "Foote Interview." With autograph corrections by Shelby Foote. 1 page.

Prior to its publication in *Mississippi Quarterly*, Shelby Foote revised the original typescript of the interview he granted University of Mississippi professor Evans Harrington: "I just ironed it out a little where it was rumpled worse and snipped off a few protuberances." In the page on exhibit, Foote acknowledges the tremendous influence of the Percy family on his early literary development.



One of the most devastating offensive machines in the state is poised and waiting to devour the Province Rams tonight at Newell Field. This group of athletes has contributed greatly to the Mustangs' unbeaten record and

won a Big 8 title. From the left on the line—Jimbo Lane, John Turner, Butch Lightsey, Roy Peersun, Mike Kinerd, Warren Dorsey, and Mike Simmons. In the backfield from the left—Doug Wills, Kerry Davis, Mike Dennis,

and Floyd Emerson. The defense team will be featured in the next issue. The group pictured above will be making their last regular season appearance at Newell Field for they are all seniors!



VOL. 7

MURRAH HIGH SCHOOL, JACKSON, MISSISSIPPI, NOVEMBER 16, 1961

NO. 4

DRAMA AT MURRAH'S CORNERS

Actors Barbara, Leonard, And Richard Win Leads

From 70 Dales to December Drama 'O, T...

MAIN DISH: LAMB CHOPS!

Champion Mustangs Host Rams Tonight

BY RICHARD FORD

Even though the Murrah football team has neatly packed away its first North Big 8 championship trophy and is assured of the best record in school history, the true measurement of success will take place tonight at Newell Field as the Mustangs entertain crosstown Province.

Besides the intense desire to even the series with the Rams at 3-3 (one tie) Coach Jack Carlisle's Poodles will be striving for the first unbeaten record by a city school since Central was broken up seven years ago.

Over 10,000 fans are expected to overflow the stands to see what has been referred to as the "Old

five Province tacklers over the goal with him. And then came two fumbled kicks deep in Northside territory to hand the game to the Westsiders.

The students of both schools have left no stone unturned this week in order to dig out every possible ounce of "spirit" to back their "boys" tonight.

Figure Twenty-nine

Shelby Foote. *The Novelist's View of History*. Palaemon Press Limited, 1981. Printed on wrapper: "A View of History / by Shelby Foote." Signed limited edition: No. 58 of 100.

A novelist and historian himself, Shelby Foote writes: "Both are seeking the same thing: the truth – not a different truth; the same truth – only they reach it, or try to reach it, by different routes."

Richard Ford. "Main Dish: Lamb Chops. / Champion Mustangs Host Rams Tonight" in *Hoofbeat: Murrah High School Publication*. Vol. 7, No. 4 (16 November 1961).

Richard Ford is "the sportswriter" in this issue of his high school newspaper. See Figure Twenty-nine.

Broadside. Richard Ford. "From *The Sportswriter*." Grenada, Mississippi: An Oxford Broadside printed by Salt-Works Press, 19 July 1986. Signed limited edition: No. 109 of 129 copies. Printed on blue color stock. 28 x 22 cm.

Square Books in Oxford published this excerpt from Richard Ford's novel to celebrate moving into its own two-story building on July 19, 1986. The broadside was printed in Grenada, Mississippi on two different color stocks – blue and crème.

Photograph. "William 'Winkie' Morris." 14 August 1947.
12 x 17 cm.

The future author of *Always Stand in Against the Curve* and *A Prayer for the Opening of the Little League Season* is at bat in this photograph. "Winkie" was a childhood nickname. See Figure Thirty.



Figure Thirty

Typed Manuscript. Willie Morris. "Foreword" [*Good Old Boy*]. [1970-1971]. 1 page.

In this foreword, written as a letter to his son, David, Willie Morris introduces the characters in "the little town where I grew up in the Deep South." Special Collections houses the author's papers, including over seventeen thousand letters sent to Morris. See Figure Thirty-one.

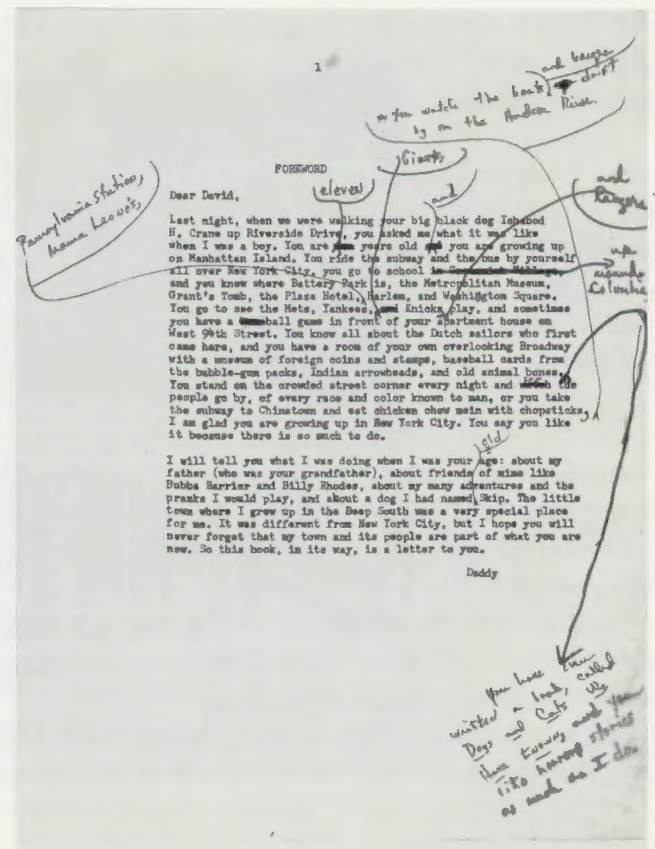


Figure Thirty-one

Willie Morris. *North Toward Home*. Boston: Houghton Mifflin, 1967. Uncorrected proof.

Walker Percy described Willie Morris's celebrated memoir as "a touching, deeply felt, and memorable account of one man's pilgrimage." Special Collections owns the only recorded copy of the uncorrected proof for *North Toward Home*.



Five hundred copies of
Special Collections
1975-2000:
A Silver Anniversary Exhibition
have been printed by University Printing Services
in June 2001.

The University of Mississippi Libraries
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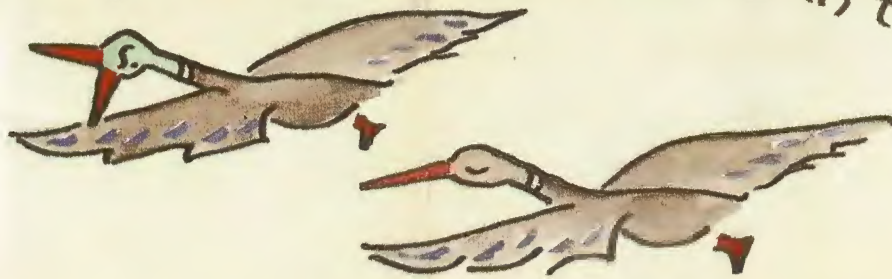
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MAGNOLIA.

The WHITE HOUSE.



Biloxi . . . Miss.

"If you don't hurry, we won't get there in time to say:



'MERRY CHRISTMAS from M.F.O'Connor'."